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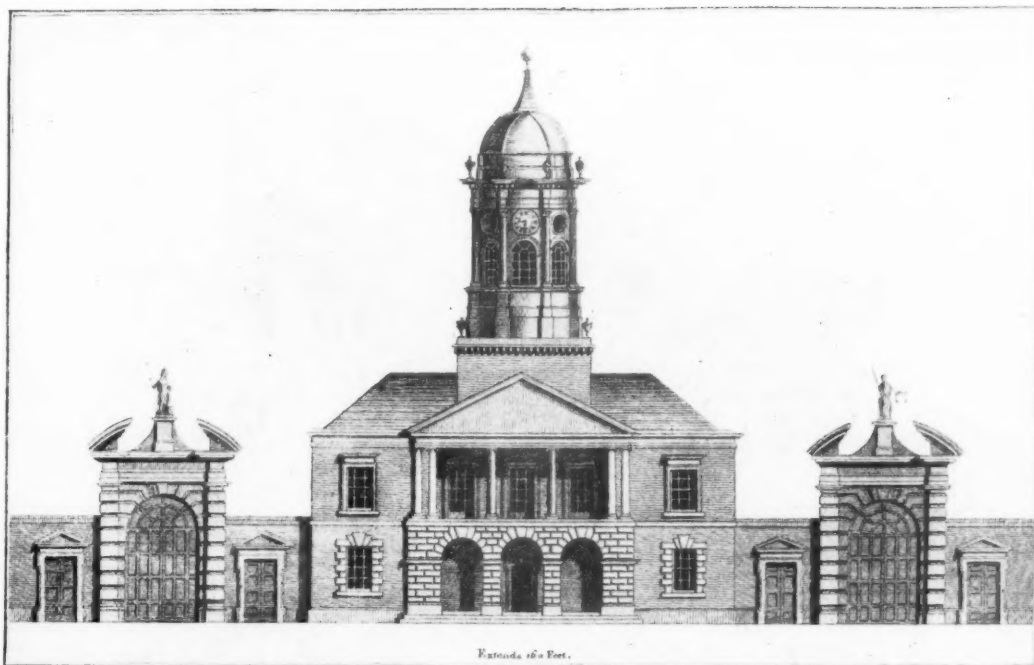
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THE POST OFFICE, SACKVILLE STREET, DUBLIN

Thomas Johnston, Architect

From an Aquatint drawn by T. Malton, and engraved by Robert Havell, in the R.I.B.A. Collection



PART OF THE NORTH SIDE OF DUBLIN CASTLE  
From Pool and Cash's "Views"

## BRITISH ARCHITECTS' CONFERENCE AT DUBLIN

17—20 JUNE 1931

Inaugural Meeting, 18 June 1931

**T**HE Conference assembled for the Inaugural Meeting on Thursday morning, 18 June 1931, in the Round Room of the Mansion House, Dublin. The members of the Conference were accorded a civic welcome by the Right Hon. The Lord Mayor, Senator and Alderman Alfred Byrne, and with him on the platform was his Excellency the Governor-General, James McNeill.

Sir Banister Fletcher, President of the R.I.B.A., occupied the chair, and on the platform were Mr. F. G. Hicks, President Royal Institute of Architects, Ireland; Mr. Howard Walker, United States of America; Mr. R. Caulfeild Orpen, Hon. Sec. R.I.A.I.; Professor R. M. Butler, Professor of Architecture,

National University, and Mr. H. Allberry, Secretary to the Conference.

The Lord Mayor, who was received with applause, addressing the Conference, said:

Your Excellency, Sir Banister Fletcher, Ladies and Gentlemen, I have much pleasure in welcoming the members of the Architects' Conference to Dublin, and to the Mansion House. Your Conference is, I am informed, the first congress of architects ever held in Ireland, and is representative of the Royal Institute of British Architects, with all its Allied Societies, as well as of our own Institute of the Architects of Ireland; as such, I, on behalf of the Corporation and the citizens of Dublin, extend to you a hearty

welcome, and I hope that your stay in our city will be both pleasant and interesting, that you will make your acquaintance with our architecture, our natural scenery, and our social conditions under happy auspices, both as regards the weather and other factors. We are honoured by the presence of His Excellency the Governor-General, whom on your behalf I also specially welcome and thank for coming here to-day to show his interest in our aims and objects. Your proceedings will, I have learned, include an address by your President, and one or two other papers, with discussions thereon, but I have also gathered that it is primarily intended to afford you an opportunity of seeing our city and country, more particularly those features which are of peculiar interest to you as architects and artists, and for the promotion of friendly and social intercourse. I am especially privileged to receive you, as the first Lord Mayor of Greater Dublin; Dublin is an ancient and historic city, and we all, its citizens, are proud of it, and I venture to think that, when you have seen it and become acquainted with it, you will admit that we are citizens of no mean city. The beginning of the history of the city of Dublin is almost lost in antiquity, and during modern times its bounds have steadily grown, and its population increased; recently the city has been enlarged by the inclusion of the important districts of Pembroke, Rathmines and Rathgar, as well as parts of the county of Dublin, in themselves large areas containing influential communities; we are all profoundly hopeful that our union may be productive of continuously better and better civic government and increased efficiency for the common good. Like other bodies, we have not escaped criticism, some of it perhaps deserved, but I submit that, taken as a whole, the record of the Dublin Corporation during the past fifty years has been a creditable one. When one looks back on the state of Dublin half a century ago, and compares it with that of to-day, one can see that, despite the many dreadful conditions of slum life that still unfortunately prevail, it must be admitted that progress *has* been made. Since the War, during which housing enterprise was rendered almost impossible, the Corporation of Dublin has built some 5,000 houses, and expended thereon some £3,000,000. In addition, during the same period, £1,500,000 approximately has been expended upon the making of new roads or the improvement of existing ones, and £2,000,000 upon sewerage and water supplies, all exclusive of the large sums separately laid out on housing in the now added areas. We are not unmindful of the increased duties and responsibilities that are now laid upon us, and in no matter more so than that of housing. We are also deeply concerned with the maintenance of existing open public spaces and playgrounds for the children, and with the pro-

vision of new ones. Dublin is also an important port, the chief gateway of Ireland for cross-Channel goods traffic, and very considerable sums have been from time to time expended in the maintenance and the improvement of the port and docks, to make them equal to all the demands of commerce.

I think that we can show you much of interest in Dublin. Our city is, as I have said, an ancient one, an old walled city, and it has suffered from all the limitations that that has imposed upon subsequent growth and development, but in the latter part of the eighteenth century a great spirit of civic enterprise arose, and not only were splendid mansions built, but streets and squares were laid out, planned on noble and generous lines. Then, I think, when you have seen a little more, you will agree that few cities are more fortunate in their environment; we can boast of many fine open spaces within the city, a great public park, the largest, I think, in Europe; sea and mountain scenery close by, not inferior to any I know of. You will be surprised to find that within a twenty minutes' motor run you can get into the heart of the country, face to face with Nature, and can fancy yourselves at least fifty miles away from a large town—a privilege not to be despised in these days, when the town is, so to speak, "eating up" the country. Within the city that was, of old, so often called "dear dirty Dublin," I think you will see that we have streets as clean as any, and with surface and traffic conditions that compare favourably with those of most other cities. Those of you who may choose to explore farther afield in your motors, will find that our main roads, largely reconstructed during the past few years, are good and well maintained, leaving little room for complaint by the motorist, and that our railway lines of communication are comfortable, safe and speedy. Speaking for myself, I do not hesitate to say to you that I am proud of our old city, and of our country, and of its government. You are in a young and vigorous State, an old nation that has renewed its youth. During recent years we have passed through many grave trials and adversities, and have seen great changes; it would be impossible to expect that we should all view these things alike, and hold the same opinions about them; indeed, it is quite possible that it might not be all to the good if we all held the same views on every subject; this is no time or place for politics or controversial topics, but I submit my own view, that our young Government, in the space of a few years, has lifted this country from strife and confusion to peace, and has done its best to improve the conditions of life for the masses of the people, at a time when every country in the world is labouring under the burden of unexampled political and economic troubles. The financial credit and repute of our country stands as high to-day as that

of any in the world; our national loan stands, or recently stood, at over 107, which I believe is the highest price of any Government security in the world, while the credit of the City of Dublin is as sound as any amongst the municipalities of Europe. So you see we have reason to be proud of our young Government.

Under the guidance of your Irish professional brethren, you will see something of our ancient and mediæval remains, of which we have a great number and variety, also something of our public buildings and the fine mansions of the eighteenth century, of which Dublin is still proud. Yours is an ancient and honourable calling that has left its mark deeply cut on the history of the past. Every age has its own problems and responsibilities; in former times there were eras of great ecclesiastical building, in others of palaces and mansions for wealth and pleasure; this is the age of commerce, or utility, and, above all, of that insistent, ever-pressing problem of the housing of the masses of the people, the destruction of the slums, and the creation of a better, happier, and healthier life for the poorest. You are, as architects, specially privileged to take a large and important part in the solving of these social difficulties, which are, after all, the root of so much evil and unhappiness; to you, we, who are concerned with civic government, look for aid and co-operation, we look to you to make certain, in your capacity of professional advisers and designers, that we are getting the best possible planning, the best possible solutions of our difficulties, the greatest and most economic advantages in the expenditure of the money, for which we are the trustees, on buildings, so that our burdens may not be needlessly increased.

I am aware that you, as a profession, are deeply interested in the subject of town-planning, particularly with a view to the enactment of legislation that will safeguard the dignity and the amenities of the cities and towns, their orderly and decent development, and the preservation of the beauty of the countryside. I feel assured that any wise and provident measures in this direction will have the sympathy of the Corporation of Dublin. In these matters, professional education and adequate technical and practical training are all-important, so I am glad to learn of the efforts in this direction everywhere being made by your profession, and gratified to find that we in Dublin are also alive to its great importance to the community, to know that the School of Architecture in University College, Dublin, was established with the aid and co-operation of the Institute of Architects of Ireland, and that it has experienced also the generous and sympathetic help of the Royal Institute of British Architects. In this connection I was glad to see that the Senate of the National University of Ireland has marked its sense of the importance of this Conference, and of the services of its President in the domain of education as the author of many valuable standard text books on architecture, by proposing to confer upon him the Honorary Degree of Master of Architecture, and on behalf of this meeting I offer him our warm congratulations on this well-deserved honour.

I feel sure that such conferences as yours must be productive of much good, by promoting friendly intercourse and interchange of new ideas for the common benefit.

I wish your Conference every success, and I hope that you may carry away with you pleasant recollections of Ireland, and come again soon.

## The President's Inaugural Address

The PRESIDENT then gave his inaugural address. He said: Before I deal with the Lord Mayor's delightful address I should like to say how very much honoured we are in having his Excellency with us this morning. I feel sure that we would like to express to him our heartfelt thanks that he has been able to find time to come here and help us in the opening deliberations of the Conference. (Applause.) I know he is a very busy man and must leave us now, but before he goes I should like you to let him know that we are indeed grateful for his presence here this day. (Applause.)

*The Governor-General then left, being accompanied off the platform by the Lord Mayor and Mr. F. G. Hicks.*

Resuming the business of the Conference, the President said: My Lord Mayor, Ladies and Gentlemen,

the first thing I should like to do is to thank the Right Hon. the Lord Mayor for his very inspiring address. He has sketched out for you the history of Dublin in a very delightful way, and I think it forms a very good starting point for our Conference. (Applause.)

It is interesting to us to be able to congratulate him on being the first Lord Mayor of Greater Dublin, and I am quite sure that he will not be the least distinguished of all the future Lord Mayors of Greater Dublin. (Applause.)

Proceeding, he said:

As President of the Royal Institute of British Architects, the honour falls to me of presiding over this Conference. In these days, people are perhaps too ready to claim unique qualities for all sorts of things, but there is no doubt about the unique character

of this gathering of architects. It is the first time that this Conference has ever been held in Ireland; it is the first time that it has ever been held across the sea.

I have the pleasure of welcoming here members of the Royal Institute of British Architects and of its allied and associated societies, including, I am glad to say, a large proportion of the members of the Royal Institute of the Architects of Ireland. And we have also with us some visitors, whom we are especially glad to see, from the United States, as well as from the Dominions overseas.

We have with us Mr. MacGillivray, President of the Institute of Southern Rhodesian Architects, and Mr. W. J. Whiteside, the Hon. Secretary of that body; Mr. A. C. Cator, of Bulawayo, and on the platform is Mr. C. Howard Walker, of the American Institute of Architects and Chairman of the American section of the Permanent Committee of the International Congress of Architects which is to be held in Washington in 1933.

We are very greatly indebted to the Council and members of the Royal Institute of the Architects of Ireland, in the first place for so kindly inviting us to meet in Dublin, and in the second place for devoting so much energy and goodwill in the past twelve months to the arrangement of the programme which we are enjoying. Your Committee, with my friend Mr. F. G. Hicks, F.R.I.B.A., in the chair, and Mr. Harry Allberry, an old pupil of mine, as the indefatigable Honorary Secretary, has had a very heavy task, and as you will see from the details of the programme, that task has been admirably performed.

The reputation of Dublin for genial hospitality is almost a proverb. I believe there are many British members here who are paying their first visit to Ireland. I am quite sure that their experience in the next few days will bring them back many times in future years, and that they will bring their friends.

But a Conference like this is not purely, it is not mainly, a holiday. We are here primarily as architects, and we come to Dublin because it is a treasure-house of fine architecture. The reputation of this beautiful capital city for its noble and historic buildings, its spacious and well-planned streets, its beautiful open spaces and parks, is world wide. There is perhaps more of the glory of the eighteenth century here than in any other great city of Europe. We live in days of revolutionary change so far as design is concerned, but I cannot help hoping that your School of Architecture, under my friend Professor Butler, will never lose its touch with the past, and will always strive to carry forward in its progress something of the feeling and of the spirit that inspired the designers of the buildings that have made Dublin famous.

A few days ago I had the privilege of addressing the architects of Scotland at their annual convention, and I was bold enough to say to them that whatever else

they did, I hoped they would have the courage to remain Scottish. May I make the same appeal to the architects of Ireland. May I appeal to them never to lose those special qualities that we associate particularly with Dublin.

Stockholm and Amsterdam and Washington are beautiful cities, and their architects are adding interest and beauty to them every year. But we shall not achieve great architecture if we merely try to turn out imitations of those places. Dublin can supply all the inspiration that its young men need for a century to come. I am not, of course, advising them merely to copy the old work, but to steep themselves in the history and traditions of their surroundings so that their own designs, however modern they may be, will at the same time harmonise and not clash with their surroundings.

Here in the Irish Free State you have many tasks and great opportunities in front of you. The whole field of town and country planning lies open to you. You have the advantage of being able to learn from the achievements of Europe and to benefit by the mistakes that we have made in England. Compared with our own countryside, yours is still almost unspoilt; your cities have not grown so fast as to outstrip all rational planning; your streets are not yet hopelessly congested by motor traffic.

But I do not think you have any time to lose, and this country would, in my opinion, be wise to see that at the earliest possible date it gets on its Statute Book the best and most up-to-date Town and Country Planning Act that can be devised. You architects must supply much of the driving force in passing such legislation, and when it is achieved you must furnish much of the knowledge and ability that will be needed if the best use is to be made of it.

In Britain we are just succeeding after a very long struggle in passing the Architects' Registration Bill through both houses of Parliament. It is not the strong measure which, ideally, we should like to see on the Statute Book, but it is the best that can be attained in existing circumstances and in the present state of public opinion. It is for us to work it in such a way that public opinion in general, and Parliamentary opinion in particular, will eventually be satisfied that greater powers can safely be entrusted to us, not in our own selfish interests but in the best interests of the community as a whole.

I hope it will not be long before you, too, have a Registration Act in the Free State. You have the example of the United States, of Australia, Canada, New Zealand, and South Africa to encourage you. You have the principle accepted in one form or another in almost every civilised country in the world. I do not see why you should not get a much better Act than ours, for the difficulties in your way are far less than those which we have had to surmount. Registration

and education go hand in hand; it has been so with us, and I am satisfied that it must be so with you. You have in your University here a rapidly developing and improving school of architecture under the guidance of our friend Professor Butler, and with that example to inspire you, there is no reason why the whole standard of architectural education should not be continuously raised throughout the whole country. It is not a matter of wealth and great population. Denmark, Sweden and Norway are not wealthy or populous countries, but the imagination and courage of their architects, backed by an enlightened public opinion, have made them pioneers of fine architecture, which is admired all over the world.

Our stay in Ireland will be all too short. We have to crowd into a very few days what we should like to spend months over, but I know that the energetic men who have prepared our programme will see to it that every hour of our visit is fruitfully as well as happily spent, and I give them in advance our thanks for what they are doing for us.

It is not the first time I have been in Dublin, for I remember coming over to read a paper on "Palladio" many years ago, and I have been reminded by Professor Butler that, after a long interval, my father, the late Professor Banister Fletcher, first lectured on architecture in Dublin about forty years ago, in the great hall of the old Royal University, now incorporated in the buildings of University College, Dublin.

Now we are to have the pleasure of hearing two sons of Dublin speaking on topics which they have made their own. Professor Butler is an old friend whose face is familiar to us both at Conduit Street and in the old days at the A.A.

Mr. Caulfeild Orpen bears a name that is very familiar to us. We have no less than four beautiful portraits on our walls which carry his brother's name, and many of us know him as one of the most brilliant of your architects, and one of your most striking characters.

My task is over, and it only remains to bid you all a hearty welcome to this Conference.

## Irish Architecture—Ancient and Mediæval

BY PROFESSOR R. M. BUTLER, A.R.H.A. [F.]

[A paper read at the Inaugural Meeting of the British Architects' Conference at Dublin on Thursday, 18 June 1931]

HAVING been asked to read a short paper at our Conference, the first thing I was told was that it *must be short*, that the Conference would not stand anything else; so, keeping this well in mind, and with the wholesome fear of bricks, eggs (other than new-laid), etc., before me, I shall endeavour to be so brief as at least not to court such judgments.

Having discussed the matter of a suitable subject with others, and with Mr. Orpen, who was also to read a paper, I thought that the time available being so short, perhaps a good long subject would be the most suitable, and accordingly it was arranged that I was to say something about ancient and mediæval Irish architecture, with particular reference to Dublin, down to Georgian times, when Mr. Orpen was to take up the tale, and make up for the shortcomings of my paper by the interest of his own on Georgian Dublin, as I am sure you will find out when you have heard both. The late Dr. Mahaffy, Provost of Trinity College, once said that in Ireland "the inevitable never happens, and the impossible always," so that, perhaps, is why the title of my paper may suggest one thing and my performance another.

But to come to the subject, you will perhaps wonder why in the circumstances I *did* choose it, and although

many of you are doubtless as familiar with Irish architecture as I am, or more so, on the other hand, the "man in the street"—the English street—has sometimes, even amongst architects, not read very much about Irish architecture, where the wigwags came in, and when the ultra-modern went out, and so on; even such eminent historians of architecture as our President, author of that most admirable *History of Architecture*, only accord us a page or so in their general histories. Therefore it was thought that a few brief outlines of the main features of Irish architecture from early times onwards, with special reference to Dublin and to the places and buildings you will see, might not be wholly without interest. This must be my apology for venturing to set before you such very elementary fare.

To describe the architecture of Ireland from early times to the Georgian period in even the briefest of brief outlines would plainly be impossible; in such a sketch as this one can only touch on some of the more salient points, probably telling you what you already know. Architecture as developed in Ireland followed generally much the same lines of evolution as in the other countries of Northern Europe, with important local or racial differences, some periods being more

important and interesting than others. Ireland is particularly rich in early remains, both pre-Christian and Christian, which with the Romanesque may be studied here with special facility, and although we cannot boast of great and monumental remains on the scale of those of England or France, it is a fact, if we take account of all the archæological and architectural objects, that there are a very large number to the square mile, relatively more than in Great Britain.

The beginnings of early Irish architecture are lost in the antiquity of prehistoric times—dolmens, raths and such extraordinary forts as the amazing Dun Engus on Arran Island. The earliest Christian remains we have are probably the circular beehive cells, which are not truly arched domes, but constructed on the corbel principle to meet at the top, as in the Mycenæan tombs, and the so-called Treasury of Atrius; they are usually found in groups, as on that rocky isle Skellig Michael, off the coast of Kerry, and Professor George Stokes points out that they had their prototypes in the Coptic Monastic Settlements of Egypt; the peasantry of Kerry still use this construction occasionally. Then we have the up-turned boat-shaped building, the well-known Galerius Oratory, also in Kerry, and, like the beehives, built of stone without mortar. The next type is the rectangular oratory with vertical walls, and a gabled, high-pitched stone roof, a feature maintained by the Irish to the end of the Romanesque period. The openings in the earlier Irish oratories are square-headed, with the opening wider at the bottom than at the top, as in Egypt and Greece, a feature of the Irish Romanesque also. From these early types was evolved the church with a chancel, which is invariably square-ended: there is no instance of an apse in Ireland, either in the Romanesque or the Gothic remains. Ornament is seldom found in these earlier churches, or associated with the square-headed openings, but there are instances, as at Maghera and Banagher, of square-headed doorways with sculptured lintels, quasi-architraves, and with the inclined jambs, all very suggestive of Greek or Eastern influence. Kilmalkedar Church in Kerry is a good example of the church with a chancel, and here we find, too, a very remarkable early square-headed wall panelling, with attached columns, quite recalling pseudo-peripteral treatment. Later we come to the churches with features of ornamental character, what has been called the Hiberno-Romanesque type. Dr. Petrie, the first and greatest authority upon Irish archæology and early Irish architecture, who may be called "the father of Irish archæology," believed that the ornamental work was executed in the eighth century, while Miss Margaret Stokes, another authority, considered it was not earlier than the tenth.

Much has been learned since their time, but with

great controversy as to dates; we cannot go into that now, nor trace the Irish Romanesque to its full development in such examples as the splendid doorway at Clonfert, or the remarkable group of remains on the Rock of Cashel, with the curious and perfect little Cormac's Chapel there; they illustrate the native development of the Romanesque.

On the other hand we have in Dublin, in Christ Church, an example of the purely Anglo-Norman Romanesque. The south transept with its doorway is original and in excellent preservation; we can contrast this with the native. In the pre-Norman art of Ireland there was a remarkable development, and a high level attained in the sculptured ornament, the ornament in the illuminated manuscripts, the metal work, and especially in the splendid series of high crosses, almost peculiar to Ireland, at least in regard to their great number and the degree of skill attained in the carving. Then we have those other remarkable monuments, the round towers, the origin, use, and date of which have so long been the subject of controversy. Dr. Petrie established to the satisfaction of most people their Christian origin, and their use as watch towers, belfries and treasuries. They are tall, tapering, and usually of rather elegant form, with a conical top. These are also of a number and type not found elsewhere, for although there are round towers in many countries, there is no series such as these anywhere else. Of the high crosses you will see examples at Monasterboice, and of the round towers at Glendalough and Kildare on your tours; at Glendalough you will find many interesting remains of the typically Irish Romanesque, and can contrast them with the Anglo-Norman at Christ Church, Dublin.

Gothic was probably established in Ireland in the second half of the thirteenth century, and although the work has less individuality than the preceding style, it is nevertheless a living Irish style with definite characteristics of its own; and here again, although the churches gradually grow in size, we have no great abbey or cathedral churches such as you have in England; in Dublin there are the two Cathedrals of St. Patrick and Christ Church, formerly the Priory of the Holy and Undivided Trinity, both of which you may see this afternoon under the guidance of the Cathedral architect, Mr. Caulfeild Orpen, who will tell you all about them; but we may note in passing that St. Patrick's is the largest church in Ireland, some 300 feet long, and was begun in 1190; it has been much altered and restored, but is full of interest, with a fine interior. It was restored some 70 years ago by Sir Benjamin Lee Guinness, grandfather of the Earl of Iveagh. Christ Church is an ancient Danish foundation, built upon ground given by Sitricus, the Danish King of Dublin in 1038, and was rebuilt or enlarged by St. Laurence



CATHEDRAL OF ST. PATRICK FROM THE SOUTH

From Warburton, Whitelaw and Walsh, *History of the City of Dublin*, 1818

O'Toole, who in 1171 made it a Priory of the Arroasian Canons, a branch of the Cistercian Order, originating in Arras, and now extinct. Strongbow, with Robert Fitzstephen, and Raymond le Gros, the Anglo-Norman invaders, undertook to rebuild or enlarge the church, and to this period belongs the Romanesque work. The Gothic portion of the Church is mainly thirteenth century, and a very beautiful example of early English; the south wall of the nave, although much repaired and almost rebuilt, is original, the detail is pure and delicate. Christ Church Priory was, and remained until the suppression of the monasteries, a purely English foundation; no Irishman could profess himself therein. We have in Dublin no example of native Irish Gothic with which to contrast these buildings; for this you must visit such a church as Jerpoint Abbey, Kilkenny, with its special features, such as the long drawn-out lancets, the distinctive Irish battlements and so on. Our other remains of mediæval work in Dublin are few, the remains of the Chapter House of St. Mary's Abbey, now a store, the ruins of the Portlester Chapel

at St. Audoen's Church, and that is about all. It was in the Chapter House of Mary's Abbey that the rebellion of "Silken Thomas," son of the powerful Earl of Kildare, the Geraldine, Lord Deputy for Henry VIII, began so dramatically. Kildare, who was married to a relative of the king, fell into disfavour with Henry, and was summoned to England in 1534. Before departing he transferred his office to his son, who was not yet 21, nicknamed "Silken Thomas," from his fondness for fine apparel. A false report was spread that his father had been executed in London, which Thomas hearing, he forthwith, accompanied by 140 horsemen, entered Dublin, and proceeding to Mary's Abbey, where the Council of State was assembled, he flung his sword of state on the table, and proclaimed that he was no longer Henry's deputy but his foe. He paid dear for his rashness, for after some considerable success in his rebellion he was taken and sent to London to the Tower, where already his five uncles lay imprisoned. After many weary months in prison, during which he suffered much

from hunger and want, he and his five kinsmen were executed on Tower Hill.

Gothic in Ireland developed on much the same lines as in England, and may be divided into early, middle and late, but on a much humbler scale. The parochial system, it must be remembered, never prevailed in Ireland, the spiritual needs being almost wholly met by the monastic foundations, hence we have none of greater and lesser parish churches, such as are scattered over the length and breadth of England, but churches were built in Ireland, both under English and under native auspices, and the difference is marked. It was in the later period that Gothic in Ireland developed into a real national style, the late Irish Gothic; this coincided with a period of decline in English power in Ireland during the latter end of the fourteenth century, and the English Pale, the special enclosure or reservation of English rule around Dublin, had by the opening of the fifteenth century shrunk to its smallest dimensions. Edward II, weak and irresolute, had devoted little attention to Ireland; his successor, Edward III, busied with his French wars, flattered and placated the Irish nobles, and they rapidly recovered much of their wealth and power, building and endowing churches and monasteries; it is this period which marks the fullest development of the type in Ireland, when it took on very distinctive forms of its own, influenced not at all, or very little, from England, but much from Southern Europe, and particularly from Spain and Portugal. Ireland had at this time much intercourse with those countries, and with Italy and France. The churches of the period are numerous, and the finest is the Abbey of Holy Cross, Co. Tipperary, believed to have been founded 1169, which those of you who are taking the tour to Killarney and the South will pass, and, I hope, not without visiting. Its rich and interesting detail, the sedilia, and so-called monks' "waking place," or tomb, the character of its tracery, buttresses, and the massive low square tower over the crossing, are all distinctive. This work is nearly all late, strikingly foreign in character, and in good preservation. You will also see the Franciscan Abbey at Adare, with its tall tapering tower. A special feature of many of the abbeys are the cloisters, which are very distinctive, the coupled columns carrying the wall over, the detail sometimes very ornate. Ferguson referred to the cloister of the abbey at Kilconnell as "more like a cloister in Sicily or Spain than anything in these islands." The town of Galway is full of bits of almost Spanish detail, not surprising, considering the intercourse of the mediæval merchants of Galway with Spain. Buttresses are comparatively little, or else sparingly used, certainly not the great flying buttresses, the triforium is seldom seen; a fondness for long-drawn-out lancets, sometimes with ogival heads, is

marked, the use of the exaggerated ogival head in such details as founders' tombs, and filled in with tracery, the very elongated corbels, the character of the late tracery, reticulated but commonly without cusping, and frequently with elliptical heads to the lights, are all Irish features, as, of course, is the unvarying square end to the chancel.

The secular mediæval architecture of Ireland mainly consists of the fortified Norman or other castles dotted all over the country; at Maynooth, if you go there, you will see the ruined castle of the Geraldines, which was besieged and captured in Silken Thomas's rebellion. The latest types of castles show the gradation from the thick walls and narrow windows of the eleventh and twelfth centuries, to the castellated mansions of the sixteenth and seventeenth centuries; the latter are scarce in Ireland, indeed there is almost an hiatus until the latter end of the seventeenth century; we have none of those great Tudor and Elizabethan mansions so common in England, but those we have express in the mullioned windows and wider openings the social progress, and form a vital link between the Gothic and the Renaissance.

In Dublin we have practically nothing of that period; we can but conjecture that the houses were of timber, half-timbered, and later of stone or brick as in England. Our earliest remaining houses in Dublin are not older than the seventeenth century.

Of the social conditions of Dublin in the middle ages we have but passing glimpses in history. Dublin and most of the larger towns, from an early period after the invasion, became largely English in blood and in sentiment, and therefore loyal to the English connection, but it was said of the Anglo-Norman aristocracy that "they became more Irish than the Irish themselves." The citizens of Dublin, however, were constantly at war with the Irish tribes about the mountains around. It was in 1173 that Henry II granted a charter of incorporation to the city, at the same time inducing many of the inhabitants of Bristol to migrate and become citizens of Dublin, and to enjoy all the advantages of the Charter. King John extended their privileges and strengthened the walls, and had the Castle built. There was, however, still enmity between the settlers and the Irish, many of whom were dispossessed and expelled. Once, in 1209, on an Easter Monday, the warlike clans of the O'Byrnes and O'Tooles swooped down on the citizens, who were enjoying a day's outing at Cullenswood, and slew some 300 of them. The colonists also fought amongst themselves, and it was said that their conduct was as bad as that of the Irish at its worst!

The city government was under a provost and bailiff, John le Decer being the first to bear the title of Provost in 1308. In 1665 Charles II changed the title to Lord Mayor, the first to fill that office being

Sir Daniel Bellingham, and this year his lordship, who is with us to-day, is the first, under democratic bestowal, to be the Lord Mayor of Greater Dublin.

Guilds were established and guild halls built, none of which of mediæval date survive, though two of much later period still exist—the Weavers' Hall in the Coombe, and Taylors' Hall in Back Lane. The transactions and histories of some of these guilds are interesting, and record their proceedings through the successive ages, giving an insight into the conditions of life.

In your Conference booklet you will find two maps of old Dublin; the one is a reconstruction, from all the available sources, of the old walls of Dublin in the middle ages, made by Mr. Leonard Strangeways, M.R.I.A., a well-known antiquary and authority on Dublin, in 1906. You will notice that the old city, which stood on the high ground above and to the west

of the present City Hall and Cork Hill, was a very small affair compared with modern Dublin; at the south-east angle King John's Castle, with its defensive tower, dominated the country to the south and east, while on the north the river is a defence. Where College Green now is was open country. Queen Elizabeth's Charter refers to the site of Trinity College as "near Dublin"; you will be best able to trace and compare this map with a modern map by taking Christ Church and following the line of Castle Street, High Street, and Thomas Street. You will observe that the river was navigable almost to near the present Four Courts, and the old harbour was close by; the Custom House remained here until the opening of the present Custom House in 1791. The map also shows the mediæval extensions, with dates. The other map, a reduction of Rocque's map, shows Dublin in the middle of the eighteenth century.

## The Georgian Period of Architecture in Ireland

BY MR. R. CAULFEILD ORPEN, B.A., R.H.A., R.I.A.I.

[A paper read at the Inaugural Meeting of the British Architects' Conference at Dublin on Thursday, 18 June 1931]

I FEEL I am little qualified to address an audience such as this is, especially following the admirable address of my friend, Professor Butler. Our Institute has, however, greatly honoured me by placing me in this position—justified only, I fear, by my grey head!

One of the first things I desire to draw attention to is the great change that has taken place in what they called dear, dirty Dublin and remembered long ago, and I hope when you go from us you will carry away the impression that that reflection on our city has been removed under the auspices of the new Corporation. It is true we have our slums yet and some narrow streets as when Molly Malone

“Wheeled her wheelbarrow  
Round streets wide and narrow,  
Crying cockles and mussels alive,  
Alive oh!”

If we have slums we have extraordinary fine wide streets and spaces.

You, ladies and gentlemen, have come—some of you, I expect, for the first time—to visit our city, a city of ancient tradition and a wonderfully beautiful setting—between the blue hills and the sea—a city of open spaces, Stephen's Green, Merrion Square, and the noble Phoenix Park. Those who visit the latter will see a column, the gift of a one-time Lord Lieutenant who fancied the Park was named after that resurgent bird—one of your English blunders of Government, for, gentlemen, the word has no reference to the

fabulous animal at all. Stephen's Green—which you must see—is a most charming little city centre, a private square—when I was a boy, home of desolation, stray cats and nursemaids; but, many years ago, by the munificence of the late Lord Ardilaun, head of that great family to which Dublin owes so much, made into the beautiful park it now is, and presented to us. Another monument to the princely generosity of the Guinness family you will see in the restored ancient National Cathedral of St. Patrick.

The period as regards architecture about which it is my province to speak to you is Georgian as displayed by our fine squares and town residences, the houses of the nobility of that day. There you will see for yourselves Leinster House, now the seat of the Government of the Saorstát; Powerscourt House, in William Street; Charlemont House, about to be transformed into a Dublin Museum and home for the pictures and sculpture now temporarily housed in Harcourt Street Municipal Gallery—well worthy of a visit by all lovers of modern art. In this remodelled building we will find accommodation for the princely gifts contained in the Hugh Lane Collection and, it is hoped by many, the return to Dublin of what are known as the “Lane Pictures,” now in possession of your National Gallery across the water.

What am I to say about Georgian Dublin? As with you in London, the old landmarks are quickly disappearing, though, I am glad to say, with less rapidity here; but the Dublin of my boyhood is

vastly changed—up to a few years ago there were many examples of old gabled houses in our streets: "Dutch Billies" they were locally called.

Much of the dignity as a city which we claim for Dublin is owing to the broad vision of the "Wide Street Commissioners," who, among other things, continued Sackville Street—now O'Connell Street—down to the river and across to the south side in our (mine at any rate) grandfathers' time. To these commissioners we also owe the fine, spacious squares of which I have spoken. The general plan of Dublin remains very much the same as it did then. In other cities we find the commercial side of their activities rapidly altering, bringing changes involving overcrowding round centres of industry and the often necessary obliteration of open spaces and parks. We are fortunate, from an æsthetic point of view, in remaining thus practically stationary.

Those of you who have the opportunity should take a drive through "the Phœnix"—alas, the hawthorn blossom has now gone!—out by the Knockmaroon Gate and down the hill to the side of the Liffey, and follow it to Lucan, quite a short, but a very beautiful, "run." Few cities have such a lovely river so close to their centres. Of course, the beauty departs where the necessities of city life require that the river be confined within narrow walls, but, seen from the bridges looking east or west, it has much charm, without, of course, the grand appeal of your noble Thames.

The early development of this town was westward; it is here we find—or used to find—examples of the old gabled houses which I have mentioned. Later, when the river began to be enclosed, affording new building land, the development turned and tended eastward towards the sea.

Then came the bridges connecting north and south. The first "Old Dublin Bridge," the "Ford of the Hurdles," stood approximately where "Whitworth Bridge" now stands, I believe. Other bridges followed on the gradual enclosing of the river and building development followed the bridges. Custom Houses naturally kept moving eastward as the river narrowed and was spanned by bridges. Then, with the building of "Carlisle" (now "O'Connell") bridge, shipping was restricted to that part of the river east of the bridge, and our Custom House, that splendid example of Gandon's art, was built. I know few more beautiful views in any city than that of this noble building—seen from O'Connell Bridge on a spring morning—seen in full sunlight against the powdered blue of an April sky—reflected in the magic sparkle of our "Ancient River, singing as he goes, new mailed in morning to the ancient sea." Many years ago—far more than one cares to remember—what was called "the Loop Line Extension" struck its overhead

horizontal scar across the beauty of this view. That cannot be helped now, but I am glad to have the unsullied memory of its beauty.

We have little or no indication of domestic buildings earlier than 1710. The last Dublin "timbered house" was taken down in 1813. A great number of large and important "Dutch houses" built about 1713 were demolished in 1813; the examples remaining are very few. These buildings were the work of Huguenot settlers, who came to Dublin in large numbers, driven from their homes in the Lincolnshire Fens by the plague which raged there during the early years of that century. There was, some few years ago—may still be—a very fine example of this type of gabled house in Bride Street, a house possibly earlier than the eighteenth century with which I am supposed to deal. Bride Street has its name from Bride, the Irish form of Bridget. The street, if not the house, was in existence in 1677, when we have it recorded that a young lady eloped from Bride Street with a third of her fortune of £1,600. Those of us who knew Bride Street can easily understand the young lady's desire to escape, with or without the cash bonus.

I wish I had an opportunity of showing you photographs of some of these old Dutch houses; they are now too rare and scattered to justify me in asking you to look for them. "Sweeney's Row," for example, was built in 1721. You, when walking through some of our older Dublin streets, will recognise houses of the period I speak of—though their graceful gables have been replaced by monotonous parapets—by the absence of reveals to the windows, heavy sash bars and angle fireplaces. In Evelyn's Diary, 1670, we find a reference to the first angle fireplace he had seen. He writes:—

"Many of the rooms above had chimneys placed in the angles and corners, a mode now introduced by His Majesty which I do at no hand approve of."

That's that!

We may also note the panelled walls and long, narrow entrance doors.

Passing now to the second half of the century—

College Green, in the centre of our city—a noble centre with the old Parliament House and the fine façade of Trinity College forming two sides. Parliament House—since the Union the home of the Bank of Ireland. Built in 1735 "in the true Italian taste," so a contemporary records. Captain Pearce, a Government official, supplied the designs, and—we are told—was paid for them.

Mr. Pinkerton, in his article entitled "Some Dublin Buildings," talks of the various architects who were connected with the old Parliament House. He dismisses any claim of Captain Pearce, and says there were "ghosts" then as now. The ghost for the

main central portion of the building seems to have been Richard Cassels or Castell, a German, who designed Leinster House, seat of our present Government. In 1778 the peers desired a new entrance. Thomas Cooley made designs, but these were not carried out. James Gandon was finally called in. He designed the blind screen wall, crowned by the original Ionic entablature and supported it on Corinthian columns, whose extra length brought them to practically the street level. Asked by a purist what order of architecture it was, Gandon replied, "The order of the House of Lords."

In 1802 the Bank bought the building.

I am glad to record that it was Francis Johnston, President of our Royal Hibernian Academy, who, as Mr. Pinkerton writes: "actually carried out the work for the Bank, and who saw so clearly the way to pull together the differing parts of the great façade, and to weld them into an harmonious whole, which, in spite of the juxtaposition of the two orders on the east, we now admire."

Francis Johnston designed the charming tower and spire of Great Georges Church in Eccles Street.

The present façade of Trinity College was built in 1759. To my mind this is arrestingly beautiful (though a sentimental claim of youth may perhaps influence me unduly). The design appears to be so happily balanced, so dignified, so appropriate to its position. This morning you will visit my old University yourselves, and I am sure that you will feel—as I always feel—when I pass from the busy street with its roar of traffic and hooting of klaxon horns—the hushed contrast of academic reserve—the spacious Entrance Square, unaltered for generations—the balanced design—the low purring of a hand-mowing machine on the fresh green of the grass plots—forgive me, ladies and gentlemen, let us leave this quiet backwater and go into the city again.

Our most important public buildings were not built till near the close of the eighteenth century, but residential work was very active all through the second half. Social work in Dublin at that period was at its zenith, and what splendid houses our squares held for such life! The house of our own Institute in Merrion Square is no mean example. That was the period of Chippendale and Sheraton, of splendid silversmith work—of glorious chandeliers of Waterford or Cork glass—which the early nineteenth century stored away in dusty attics.

It would be idle in this short paper to try to enumerate even a very few of our important town houses. I may just mention Powerscourt House, in William Street—quite close. Built in 1771, the architect being Robert Mack, of whom very little is known. He was living in James Street in 1761, and is described

as a "mason." He probably was, as the following entry in a book which is still preserved seems to show. But whether he was a mason or not, I think he was a very capable architect. The entry is as follows:

"On the 6th and 7th of April Lord Powerscourt approved of the plans and elevation of his house drawn by Robert Mack and agreed to pay the said Mack at the rate of 5 per cent. for the conducting of the whole of said work and also that the said Mack is to execute all the stone cutting parts of the said house."

It is pleasant to recognise the antiquity of the 5 per cent. minimum, but it included stone cutting.

My time is up, ladies and gentlemen; why waste yours further talking of Dublin when it is just outside the door? It is a lovely city, and we are very proud of it. May you carry away very happy memories of its delightful surroundings and of its dignified squares. It is of these that Senator Gogarty once wrote years ago, visualising them in the golden glamour of a mid-summer evening, and linking their charm with the magic name of the great Dean of St. Patrick's. I'll close this brief note by quoting—from memory:

Sometimes at eve—when noise is stilled  
And all the middle air is filled  
With moted light and bloom—  
The red-rose Georgian houses seem  
To catch a glory and to gleam  
As when their lights of old  
Shone out with many a taper's blaze  
On Dublin of the bounteous days.

Built by the liberal and bold  
With spacious street and square,  
What memories are theirs to hold  
Of gallant and of fair.

When feast was set and dancers swirled,  
Where bravery was seen . . .  
And beauty, powdered and be-pearled . . .  
Where spake the lucid Dean,  
A Naples of the Western world!  
As fair a Water's Queen!

*The President then read the following cablegram which had been received:*

"American Institute of Architects and undersigned extend to Architects' Conference cordial greetings and best wishes for splendid meeting.

"BALDWIN,

"Secretary American Institute of Architects."

THE PRESIDENT: I would now like formally to

move a vote of thanks to Professor Butler and Mr. Caulfeild Orpen for their excellent papers on Irish architecture.

Professor BUTLER: I beg to thank you, sir, and the Conference for your patience in listening to my paper.

Mr. ORPEN also thanked the Conference for the thanks accorded to him for his paper.

The PRESIDENT: We have on the platform with us an American architect, Mr. Howard Walker, who may be good enough to tell us something of architecture in his country.

Mr. HOWARD WALKER: We are very young; we are learning; we are not instructing others. It is not very many years ago that whenever anyone came from Europe to America the one word of praise we received was that we seemed virile. Naturally that was a little irritating. If we have not that quality what do you expect we should have? We are pioneers, we are forming our way with splendid traditions, but these traditions are very different in different areas. The traditions were English on the Eastern Coast, Dutch in Pennsylvania, Spanish on the Western coast and French in New Orleans. The country is made up of all sorts of people, every kind of tradition is there and it is a melting pot, but lately it has called the attention of the Architects of the World to some strange and wonderful traits in its architecture, which have created a new expression—the Skyscraper. We in Boston cannot build them over 150 feet high and are so building, but in New York and Chicago there is no limit to the heights of skyscrapers.

In 1849 Chicago was a trading post with a frontier fort and wooden shacks; today it has a population of nearly three millions of people. Boston 100 years ago had a population of 30,000 people; today it has 890,000, and it is well nigh impossible for you to conceive what has come to us which we must amalgamate. As you know, there has been held every four years an International Congress of Architects. These began in 1892 and take place every four years. In 1906 there was one in London; then in Vienna and in the Hague and last year in Budapest, and the next Congress is to meet in Washington in 1933. I have had the honour to be

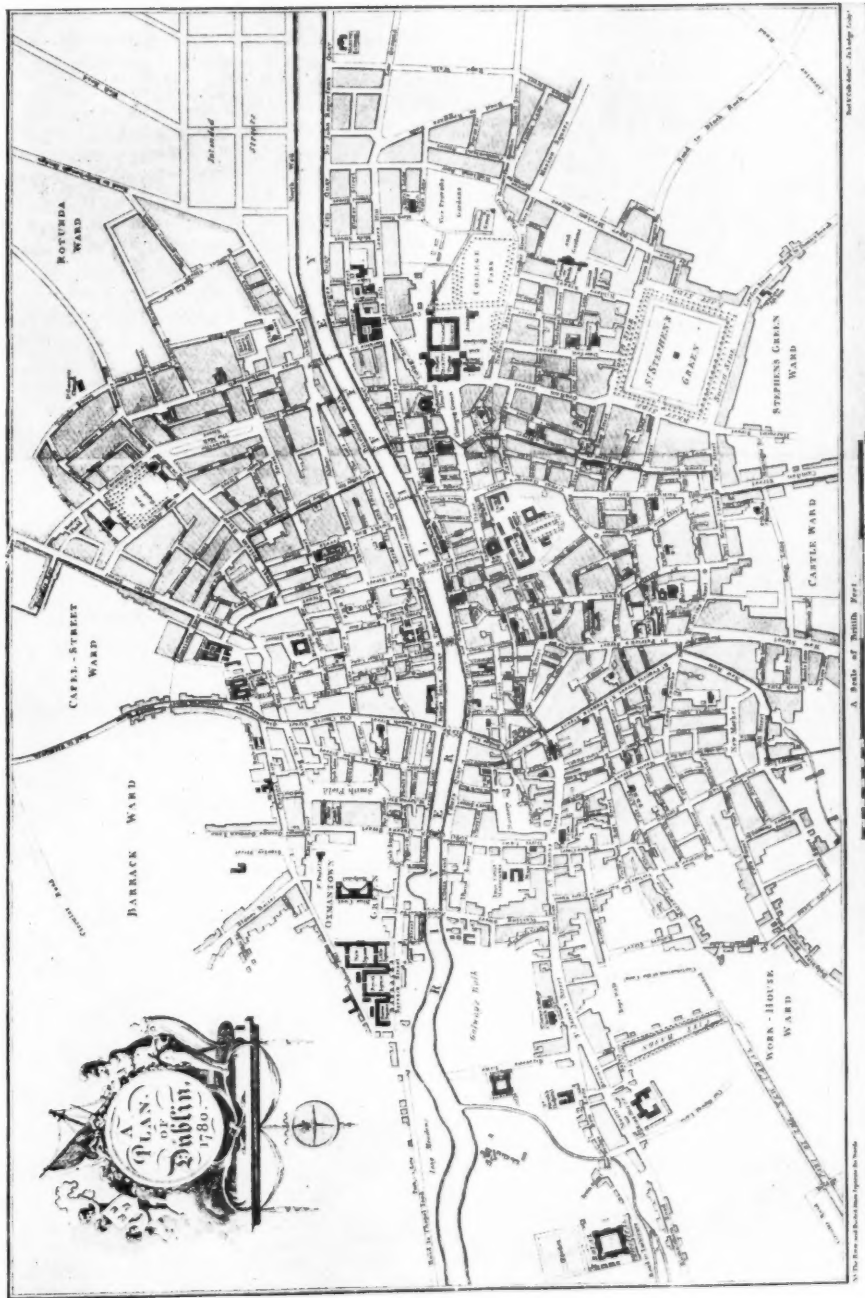
elected to replace Mr. Gilbert, who for twenty years has been chairman and has resigned, and as Chairman of that Committee I am here in Europe to extend courtesies, goodwill, and a welcome to the U.S.A. to whoever will come.

I have just come from France where I have had to make speeches in French. They told me frankly I was droll but that I made my message clear. They are very enthusiastic and we want you to be equally enthusiastic. In Budapest there were 600 Architects who took great interest in the Congress. The topics at the Congress may interest you for this reason. I told the Frenchmen, as they are the invited guests and we were the hosts, that of the ten topics the guests should have eight. I was very glad to be able to tell them that and they accepted very cordially.

The first of the topics we suggest for the Congress is "The penetration and significance of art to every human being and into the education of all schools, colleges, and universities." I have been for eight years the liaison officer for the American Institute of Architects throughout the 48 States of the United States. I have been to over 100 colleges and spoken at Federal and State conventions and to other societies, and to all sorts of civic organisations who have had no training whatever in the arts or a knowledge of what art means. The Arts give the purest pleasures man can have; they take him into more by-ways of great delight than any other thing. I was asked what I wanted, did I want more art courses in the university, and I told them that I wanted in every course, in every university—there are 500 courses by the way in Harvard—two questions that will force people to recognise art. That is one of the topics we have suggested for the International Congress.

The second topic which we suggest is "The value of conventionalism to architectural design." We are still a young and rather crude nation in many ways, but we are learning and improving and appreciate that we cannot do without reflecting on the past. Traditions have survived because they were worthy. To ignore them or condemn them is a callous procedure. The architecture of Dublin gives fine testimony to adherence to and respect for traditions.





PLAN OF DUBLIN IN 1780  
 From Pool and Cash  
 Views of the most remarkable public buildings . . . in the City of Dublin, 1780

## The Conference Banquet

The Conference Banquet was held in the Great Hall of the Royal Hospital, Kilmainham, on Friday, 19 June. The President, Sir Banister Fletcher, F.S.A., was in the Chair.

After the Royal toasts, the toast of "Prosperity to Ireland" was proposed by Professor Patrick Abercrombie, M.A., F.R.I.B.A. He said:—

I have known Ireland intimately since 1914, and no greater honour could have been done me than to ask me to propose this toast. From the other side of the water I have watched the vicissitudes through which your country has been passing in no lukewarm spirit. You have succeeded admirably in the work you have undertaken: Ireland and her capital, Dublin, present a most interesting state of affairs to-day: your development and prosperity are manifest.

But I must warn you that prosperity can be a two-edged weapon: we in England are suffering from a period of prosperity—I say advisedly suffering. It was indeed a great period of industrial prosperity, but it has left us with a legacy of towns and slums which are a blot on the face of the land. The English industrial revolution gave us the Rhondda Valley, Middlesbrough (about to celebrate its centenary), which Mr. Gladstone declared was going to rival Florence; Hunslet, in Leeds, and the lower Don Valley, in Sheffield; in my country, Widnes and Wigan. What indeed has happened? We have created industries: we have created populations to man them: we have created machines to cheapen production, and now we are dominated by the machines, which reject human labour. The world is faced with an over-production of machine-made goods. We find ourselves revolving in a vicious circle.

I think you will agree that the basis of that utilitarian prosperity—the get-rich-as-quick-as-you-can type, each man looking after himself and the Devil or the machine taking the hindmost—is not a right basis on which a country should build up prosperity. You in Ireland have escaped so far from that form of prosperity.

An Irish writer has said that civilisations are the externalisations of the will and characteristics of the race. They are majestic or they are mean, according to the treasure of beauty, imagination, will and thought locked up in the soul of the people. That is a very noble aim for prosperity. Now I think that with its faults—and it had its faults—the eighteenth century in this country left behind it some memorials of imagination and beauty. It is all nonsense to say it wasn't Irish. It is hard to say, for example, what country was directly responsible for the Custom House. If Gandon was not an Irishman, he was not English: he was of French extraction: but the fact of the matter is that

this work was done by the general wish of the people who had charge of this island at the period, with the magnificent results you see to-day. The craftsmen who carried out the beautiful interiors may have learnt first from Italy, but they were actually Irish workmen, the descendants of the same race that produced the Book of Kells. It struck me this morning, while I was in Merriion Street and Merriion Square, that these beautiful Georgian houses, with their four and five storeys, are really as fine and as modern buildings as are being put up in Germany, France, Sweden or Italy to-day. You take the characteristics of these buildings, the Dublin architecture of that period, and find it is full of ideas for the future. It is a simple means to an end, of beautiful work.

Some years ago I was called in, together with my brother, who is a poet, to report on the advisability of building up an industrialised community in Stratford-on-Avon. The town whose prosperity depends upon a noble idea—the idea of Shakespeare—was toying with the hope of eclipsing Wolverhampton and Birmingham. The scheme, on our advice, was not developed. Trade depression soon after followed, and Stratford alone in that county did not suffer from it. They were not dependent upon the fiction of prosperity based upon intensive industrialism. The great plan of electrification in Ireland is on far better lines. Your Shannon scheme is beautiful as well as efficient. It seems to me what you want to-day is to make possible a beautiful existence—to make the ordinary normal human life a little simpler, a little easier, less work for the woman in the home. You want electricity in all the towns, in the villages and in the farms, and to encourage also your arts and handicrafts. You don't want to attempt revolution in the life of your people.

I think your prosperity is much more secure on the lines I have indicated. The prognostic, as doctors say, for your national prosperity is good. You have not, in your new lease of national life, found it necessary to banish religion or to trample on liberty. Your next task should be improvement in the planning and housing conditions of your towns. You have already solved the financial problem of your hospitals, and you might by the same means be able to deal with your housing problem: and when your slums are eliminated you will want less money for your hospitals!

To come to my final words. What can the architects do? What is our contribution? In all prosperity there must be change and a danger of the extinction of existing values. Ribbon building on the roads is an example of this. That is the sort of thing your architects will try to help you to ward off, to help you to improve the standard and help you to

prevent things which have happened in England from happening here. I am sure I speak for Irish architects when I say they are prepared to give every help to communities in this direction to enhance and preserve your fair country and help to prevent prosperity from destroying instead of creating beauty: to do for Ireland what the artists of Greece did for their country.

The CHIEF JUSTICE, responding, said: Mr. President, Lord Mayor, Your Grace, and Ladies and Gentlemen,—It is a particular pleasure to me to reply to this toast, for I feel it is a really unique experience for the guests of the British Institute of Architects to hear to-night the enthusiasm with which you have received the toast. A great Association, drawing its members from all parts of England and representing the cream of your profession and professional men in England, has chosen this city for its annual meeting and its members have come to us with a message of good will which has been expressed by the toast to which I have the honour to respond. That toast and this visit are, Sir, I feel, and every Irish person who has lived through the last few years will feel with a certain thrill, to be inspired with the spirit of reconciliation and of good will which has come to flourish between the people of these islands.

Sir, the place in which you find yourself this evening entertaining us Irish men and women is, I think, particularly well chosen. Without imperilling my reputation, not being an architect, I may attribute the building to Sir Christopher Wren, at any rate to someone of his school if not to the Master himself. Certainly this building has been a legacy left us by your School of Architects. Whether Sir Christopher was actually the architect or not, you will find here a peculiar combination of the ideal and the practical; practical ability producing in unprosperous times a very beautiful result. This building owes its origin to the ability of a famous man, the Great Duke of Ormonde, who was Viceroy of Ireland in Charles II's time—in the years following 1677–1678. When he came here he found the King's troops in a serious state. They had not received any pay for a considerable time. Being a practical man, he borrowed the amount of the arrears due to the soldiers and paid them on the spot and arranged that they would receive their current pay in future with regularity, but he deducted from every £1 which they received twelve pence as a contribution to pay off the loan by which the arrears had been made up. Having got his soldiers into this very useful frame of mind, submissively and without question parting with twelve pence out of every pound received, the Duke thought, when the loan was discharged, that it was a pity to bring such an excellent idea to an end. As a great favour to the soldiery he reduced the contribution to sixpence out of every pound, and with these sixpences accumulated a fund out of which this building was ultimately built. It cost something

in the neighbourhood of £24,000, and with that excellent combination of the practical and the ideal he has produced this work contributed by unknowing subscribers.

I understand some of you attribute the prosperity which we, to some extent, are enjoying at the moment to our devices of the present day. I heard, as well as the distance between him and me would permit, Professor Abercrombie referring to money which we have called forth from the pockets of your fellow countrymen, and it has been said by somebody that we have gained this measure of prosperity by perhaps following the lead of those in another part of this country and, acting upon it in another sense, taking to the big drum. A rumour, however, has reached us that efforts are being made by your Mr. Clynes to put an end to this outpouring of money from your country.

Professor Abercrombie, who was here in 1914, just before the outbreak of the war, and gave us of his best advice in those days, has reminded us of what he then saw—the relics of Georgian Dublin as it then existed and as it had been for more than 100 years, with its peculiar atmosphere which came down to us from the eighteenth century, though already pointing towards decay. Georgian Dublin sprang up at a time when there was a spurt of liberty; during that period when the Georgian Parliament in Ireland attained its maximum of freedom, and now that these Georgian relics and legacies are almost passing away—a very large proportion of these buildings have lived their lives—we are enjoying another measure of freedom, but I do not think, from the point of view of your profession, we are yet showing as much progress as formerly. We have still to learn a very great deal in architecture, and I only hope we may not perpetrate any of these horrors Professor Abercrombie has warned us of, and that we may in time adopt such town planning measures as may prepare our city to receive you in the most critical mood when you come back amongst us again.

As the world now knows too well, even mere material prosperity does not consist of wealth or industrial supremacy, or in collecting the world's gold supply; and in this country we are perhaps more conscious of that than they are elsewhere. We have always been said to be marked by an ease of mind and an easy habit of life more associated with a general spiritual outlook, and, if I may say so, as a final word in respect of these things, high among the ideals which animate our people now, which we hope to live up to, in the future, is the ideal of the reconciliation of those who were at war, and the bringing together, in a new and common life in this country, elements that had not much in common, and of building upon that union a new people living an ideal life, not too material but sufficiently prosperous to be able to enjoy a spiritual outlook and to cultivate ideals of common citizenship.

Mr. F. G. HICKS, F.R.I.B.A. (President of the R.I.A.I.), proposed the toast of the Royal Institute of British Architects. He said:

Mr. President, Your Grace, My Lord Mayor, Ladies and Gentlemen,—The toast of the Royal Institute of British Architects that has been entrusted to me this evening is a very important one, and while I appreciate the honour conferred upon me, I regret my inability to do full justice to the toast in words, though I hope to do so in deed when the toast is honoured, as I am perfectly certain it will be.

I need not go into the history of the R.I.B.A. or the work it has accomplished since its formation in the year 1834. A great many of you are acquainted with both, and we are here to-night to enjoy ourselves. Its membership amounts to close on 10,000, including Allied Societies in all parts of the Empire. The Royal Institute of the Architects of Ireland, over which I have the honour to preside, was founded in 1839, and became allied to the R.I.B.A. 42 years ago, and we have derived great benefit from the alliance, and for many years we have had a seat on the Council and a representative on the Board of Architectural Education. At the present time we are very ably represented by our friend and colleague, Professor Butler, who has done so much for architectural education in this country.

The Architects' Conference, as some of you may not be aware, is held annually at different centres, last year at Norwich—next year it will be Manchester. It was my good fortune to have the opportunity of suggesting Dublin for 1931, and I thought the Allied Council rather jumped at the idea. I guaranteed everything except the weather, and if I had known it was going to be so much better here than across the water, I would have taken that risk also. I must confess, when I gazed out of my window at the raging seas of the past few days, I trembled for the success of the Conference. At one time our expectation ran so high that we had grave doubts whether the Round Room of the Mansion House would accommodate all the members and their friends, and even in this great hall we are afraid of overcrowding. However, we are very glad to welcome those who braved the Irish sea and we sincerely hope they will enjoy themselves.

Among the long roll of eminent architects who have presided over the destinies of the British Institute, and whose portraits adorn the walls of the Council Chamber, I venture to think that your name, Sir, will go down to posterity long after some of the others are forgotten—not only for your literary and artistic works—but for the triumph you have achieved in getting the Bill for the Registration of Architects through both Houses of Parliament during your term of office. We feel sure that your services to the profession will be suitably recognised, and we are proud that this country has been the first to do so by the Honorary Degree of Master of Architecture which the National University proposes to confer upon you, and we are also proud

that our colleague, Professor Butler, is to be similarly honoured. It does appear to me characteristic of the generosity of this country, and I am speaking now as an Englishman over 40 years happily resident here, that the first Degree of Master of Architecture should be conferred upon an Englishman whose ancestors, I believe, started the one-way traffic from Scotland.

We are very sorry that Lady Fletcher was unable to undertake the journey, and we hope she will soon be restored to complete health.

Ladies and Gentlemen, will you please fill your glasses? I give you the toast of the Royal Institute of British Architects, coupled with the name of the President, Sir Banister Fletcher.

The PRESIDENT, who was received with applause, in responding, said. My Lord Mayor, Your Grace, Chief Justice and Mr. Hicks: In rising to reply to this toast I would like to thank my old friend Mr. Hicks for all the kind things he has said about me, half of which, of course, he does not mean, and particularly I should like to thank him for all he has said about the R.I.B.A.

This is the last time in my life that I shall have the honour of rising as President to respond to the toast of the Royal Institute of British Architects. You can readily imagine that I have had to do it a good many times in the past two years.

But I have never risen to perform the task in pleasanter circumstances than to-night. For we are here in this beautiful and historic hall in a double capacity. As members of the Conference we are in a sense the guests of Ireland. But at this Banquet we have the pleasure of being your hosts, and it is a very great pleasure indeed to see so many of the most distinguished persons in the Irish Free State gathered at our table.

This gathering does in a very concrete way illustrate the character of our Royal Institute. For we are not an English body, far less are we a London body. We are a federal republic of architectural societies—they are, I believe, no less than 98 in number—established in every corner of our great commonwealth. It is a free union. Nobody governs anyone else. We are all freely co-operating together for the advancement of the art of architecture and in the interests of the architectural profession. The whole of this architectural federation is held together simply by the bonds of friendship and free co-operation for the general and individual good.

The geographical character of our organisation is further marked by the fact that every year we meet in a different centre. We have met once in London, and we have met in Edinburgh, Liverpool, Cardiff, Newcastle, York, Norwich, Bath and Oxford. This is the first time that we have crossed the sea, but I shall not be surprised if, before the present generation of architects has passed away, we find ourselves meeting at Montreal or Toronto, at Cape Town or even at Sydney.

I see my friend, the President of the Ulster Society, looking at me, so I hasten to add that I hope that in the very near future they will ask us to meet at Belfast.

We often hear it said in these days that the art of architecture is less understood and less appreciated by the community at large than it was in bygone

countryside with a view to its salvation from the ruin which rapid development is liable to bring to it.

In all this work I am proud to say that the Royal Institute of British Architects and its Allied Societies have taken, from the first, a leading part. We have in fact been the pioneers of the Town and Country planning movement, and we have a real claim to the



THE FOUR COURTS, DUBLIN

From a photograph by Mr. E. R. Jarrett [A.]

times. It may be so, though I think there has been much improvement in the last few years. If there has been an improvement we can fairly claim that it is to a large extent due to the work of the R.I.B.A. and its Allied Societies.

But one thing is certain—that there has never been a time when the architectural profession had greater services to render to the community in a greater variety of fields than it has at the present day. For it is not only in the design of public and commercial buildings, churches and houses that the architect can render service. He is called upon to deal with the planning and replanning of cities and towns, the carrying out of great housing schemes, and the planning of the

gratitude of the community for the lead which we have given in this direction.

There is one thing that the Royal Institute of British Architects cannot boast of. It has never, I believe, had an Irish President. But I should be much surprised if some at least of our Presidents have not had Irish blood in their veins.

I am not going to worry you with our domestic affairs, except to say that we are approaching our centenary and will celebrate the event in 1934 in our new headquarters, which many of you no doubt are now designing in your spare time. I hope that one of you may be given the prize. I shall not refer to the new Byelaws passed by the Privy Council and

which are going to make a really greater institution of the R.I.B.A. than it is at present, nor to the Contract Form which after many years we have now finally approved. Neither shall I mention the Registration Bill which we expect to hear every moment has passed the House of Commons on its return from the House of Lords, nor am I going to refer at length to the great help which I have had from Mr. MacAlister and his staff during the two years that I have been your President, except to say that I do feel grateful and shall always remember with pleasure the friendly co-operation which has been given to me.

This is practically my farewell speech to the profession as the President, and I am indeed glad that we have been able to meet in this charming old city of Dublin. The Royal Institute exists for the advancement of architecture and for the cultivation of that sense of civic pride which we see so well illustrated in Dublin to-day. I thank you again, Mr. Hicks, for the kind way you have proposed the toast of the Royal Institute coupled with my name and I thank you ladies and gentlemen for the way you have received it.

The toast of the guests was proposed by Mr. SYDNEY KITSON, Hon. Secretary, R.I.B.A. He said: There are three ways of approaching this toast. The first is to mention by name and to commend to your notice—with full biographical details—each one of the 70 guests whom we rejoice to welcome here to-night. This is the way I should like to take, but its length would be so great that I fear I should get into sad trouble with the organisers of this dinner, who have so wisely set a time limit—of, shall we say, five minutes?—upon every speech that is made here to-night.

The second way of approach is for the speaker to pick out—in his wisdom or his ignorance—those names which he considers most worthy of mention. This is a way that has its very obvious pitfalls—especially for a stranger who is enjoying, and enjoying intensely, contact for the first time with a vivid, individual, and highly gifted nationality in its own capital city. A stranger might, perhaps, leave unmentioned those names which he ought to have mentioned, and he might mention those names which he ought not to have mentioned—and there would be no health in his toast.

I remember an incident which once happened at a banquet in London, given by a professional society such as this, when the proposer of this toast adopted this second course, and specified (as architects say) the names of the guests which he considered most worthy of mention. When he sat down, one of the guests—who had not been named, and thought that he should have been—rose up and with majestic but unsteady steps strode to the folding doors. These he tried to slam behind him as an audible demonstration

of his annoyance. Unfortunately these doors were fitted with what the manufacturers lightheartedly call “silent spring hinges”—which sometimes function and which sometimes do not. They happened to function that night, and the doors closed silently behind him. But the disgruntled guest was determined to show his disapproval. He returned and putting his head through the doors, he said in dignified but husky tones, “To hell with the lot of you!”

Such an incident is, of course, unthinkable and impossible anywhere but in London—where, believe me, one comes across from time to time some very odd characters.

And yet—and yet—I am taking no chances to-night. I shall adopt the third way of approach and mention no names. I am conscious of the presence of a galaxy of distinguished guests seated at the high table, like a great crowd of witnesses at the shrine of the mistress art of architecture. Nevertheless I shall mention no names.

Even exalted personages have, in common with us humbler folk, digestions, and these digestions should be allowed to work quietly after dinner. The sudden shock of hearing some familiar name or thing mentioned, when one has settled down quietly—not to listen to the speeches—is known in the past to have led to awkward results. Once when one of George III's sons, himself then an elderly gentleman, was dozing through a church service, some chord of memory was suddenly awakened as the seventh commandment was being read. He sat bolt upright in his pew and murmured: “Quite right, quite right—but damned difficult!” And so, on behalf of my colleagues, I thank each one of our guests for his and her presence here to-night—unnamed and unmolested witnesses at the shrine of the goddess of architecture. Unnamed and unmolested—all except three, and these I am bound to mention, in spite of my self-denying ordinance, for they are the responders to this toast. Fellow members of the Architects' Conference, I ask you to rise and drink the health of our guests, coupled with the names of the Right Honourable the Lord Mayor of Dublin, His Excellency the French Minister, and Sir Philip Hanson.

The LORD MAYOR (Senator Alfred Byrne) who was enthusiastically received, said: Mr. President, Your Grace, Your Excellency, Chief Justice, Ladies and Gentlemen, I wish somebody else more capable of replying would have been called upon to reply to this toast. I feel most unfitted to do justice to the occasion, but on behalf of the guests I thank your Committee for giving me the opportunity of meeting so many leaders of your profession—a profession which we in this country and especially in this city expect so much from. When we look back to the days when some of our great buildings in Dublin were erected,

and look at our Four Courts and our Custom House, Trinity College and our old House of Parliament we see in them memorials of great men of the days gone by. Now in this city we also expect memorials from our present men. We have in Dublin City almost 30,000 families living in single-room tenements, some of them in those houses referred to by Professor

—designers of homes—I say we expect much of you, and I ask you to leave memorials behind you just as the members of your profession of days gone by left these magnificent buildings which we have in Dublin. I will ask you to think out designs and submit plans to help to remedy this state of affairs.

Dublin is growing; the population is greater than



THE CUSTOM HOUSE, DUBLIN

From a Photograph by Mr. E. R. Jarrett [A.]

Abercrombie, who touched on the housing question and on the slums. There were single-room tenements in these magnificent old houses built to house one family and now the same toilet accommodation that did for one family had to serve 20 families who lived in one of these houses. You can imagine these slums—a family in a top room of a five-storied house, where live five or six children with their parents. There the unfortunate mother had to take the refuse to the yard, and in many cases that unfortunate woman was not fit to walk down stairs. I do not like to refer to that matter on this occasion, and the only excuse I will give is the pressing necessity of remedying this horrible state of affairs. I am speaking to designers

ever. We have a young Government possessing courage and determination and with ability to face great problems. They have spent large sums of money on housing, on producing homes for the poor, for the workers and for our people. But there was little use in building houses to let at 12s., 14s., and 16s. a week to the people whose wages amounted to £2 10s., having generally large families. These people wanted rooms or a flat at something like 2s. per room a week. If you put up a two or four-roomed flat at 6s. to 10s. a week you will be housing the workers. I know your profession has been harried, but I ask you to think over this problem. You have been inspired by great ideals. Those in authority who are charged with the

responsibility of doing this great work that must be faced in Dublin in a big way in the future are anxious to do something, and I ask you to help us. We look to you with confidence; if you fail you no doubt will be consoled by those great failures, but it is better to have tried and failed in this matter than not to have attempted at all.

I am thankful to you for your work and when you go back to your own country I am satisfied that you will give consideration to this great problem. Your meeting here will encourage our own young architects. For the time being big buildings must be forgotten—housing and employment are the things that matter. I know there are great difficulties in the way, particularly the price demanded for sites of rotten old tenements. I know a man anxious to clear away some tenements and put up flats at 8s. and 10s. a week, but the price asked for the decayed and condemned houses ran into thousands of pounds. I ask the members of your great profession to get together and make some suggestion to overcome our great difficulties, and so leave a memorial to those who would follow—a different memorial to that which already exists in our fine old houses, but a far greater memorial—that of housing the workers and the poor. Thank you again for your great kindness in asking us here to-night.

HIS EXCELLENCY THE FRENCH MINISTER, in reply to the toast, said: I apologise for replying in French to the toast proposed to the guests of the R.I.B.A. I hope that this confusion of tongues will not have the same inconveniences for the British architects as it had for their colleagues who built the Tower of Babel.

I certainly do not feel qualified to speak to an assembly of architects, except, however, through my grandfather, who was Director of Works in Paris for half a century with Baron Haussmann. I am, so to speak, bound in sympathy with the architectural profession. From the plans of modern Paris that are exhibited at the moment in the National University, the British architects can see how the Paris authorities solved the question of slums, now under examination by the Lord Mayor, by making wide avenues, the Bois de Boulogne and de Vincennes, gardens and squares. Here, above all, where vegetation, thanks to the abundant rain, is so luxuriant, the architectural art of gardens can prosper, bringing health, rest and pleasure to the towns. I shall now conclude by wishing prosperity to the R.I.B.A., which is privileged in having within the British Commonwealth such different specimens of architecture in Africa, Asia and in Europe.

No few examples are to be found even in Ireland, for in lectures given recently in Dublin, M. Focillon, a French professor of art, showed the considerable influence of Irish art on Roman architecture during the Middle Ages.

Sir PHILIP HANSON, C.B., replying, said: After the clarion call which you have heard from the Lord Mayor and the golden stream of oratory which flowed from His Excellency the French Minister, it seems superfluous for me to respond on behalf of the guests.

But what we tell you three times is true. The Lord Mayor told you how we have enjoyed this evening and the French Ambassador has told you and now I am telling you. It is a great privilege and a great occasion for all of us to meet here. Having said that I would like to sit down but I don't feel I could because I have just one thing to say to the Architects. I have the privilege of being frequently in contact with members of your profession. I am a perpetual client. People consult an architect once, twice or three times, and, if very unfortunate, four or five times, but I am always at it, day in day out. I just want to tell you of one aspect of the matter that has struck me. I think there is in the profession a certain feeling against the Status of Official Architects.

I want to tell you that if you fear that the independence and status of a professional architect is injured by being an official you make a mistake. If you had listened as I have listened to those dark oracles; if you followed as I have followed the noble independence of financial considerations, and experienced as I have experienced the difficulty of reconciling the financial results with the preliminary estimates, I think you would feel that nothing is lost of the independence and the status and the superiority and I may say the sovereignty of the architect. I bring you these good tidings. Even if that great political consummation which some people desire and many persons fear, if universal State Socialism were to be established in this and every other country, if every architect became a servant of the State, the architects will still be masters of the State.

Mr. F. G. HICKS: President R.I.A.I.: I do not want to monopolise the conversation of the evening, but I should like to propose the toast of the Executive Committee. I happen to be Chairman of it, but I did not work at all. The whole work of the Conference has been done over here—of course, Mr. MacAlister has done it at your side—an immense amount of work by the Executive Committee of which Mr. Allberry is the mainspring. I should also like to mention Mr. Robinson and Mr. Cooke, who has done our transport work.

Mr. ALLBERRY, responding, said: My duties were very light and pleasant, because I knew my fellow-countrymen would be only too glad to take the opportunity of coming to Ireland—my adopted country, where I have spent 35 years of happy life. I was only too glad to show the English and Scotch

people and our guests the beauties of this land of charm and its beautiful buildings. I have been asked to respond to this toast very largely because I have signed a considerable number of letters which embodied the work of two sub-committees, one of which, headed by my friend Mr. Robinson, who was entirely responsible for this banquet, and the other headed by my friend and colleague, Mr. Cooke, who has been entirely responsible for the tours you enjoyed to-day, and which I hope you will be able to enjoy to-morrow. I would wish to say one other word. As the President told you at the Mansion House this morning, I was a pupil of his, but I won't say how many years ago. I think perhaps there are two reasons why I was asked to act as Secretary of the Committee. One was that I am a Civil Servant, and therefore popularly supposed to have plenty of spare time, and the second that perhaps even in my declining years I may be supposed to have just some little

quality of application and energy and reliability. I would like to take this opportunity, and I am proud to do so, to say that any of these qualities that I possess I learned them in your office, Mr. President, and they have stood me in very good stead.

You have another strenuous day before you to-morrow, and I am glad to think that 70 of you will be refreshed at Guinness Brewery. I think you will enjoy the remainder of your stay here, and when you return to your native land may you be able to say that the Executive Committee during your stay here gave you a very pleasant time.

During the evening a delightful musical programme was given by the Ladies' Orchestra under the direction of Miss Eileen Doyle, and very enjoyable vocal numbers were contributed by Mr. Robert Irwin (baritone), Miss Reiny Flynn (soprano), and Mr. Sealy Jeffares (humorist). The banquet ended with the playing of the Free State National Anthem.



#### THE COMPANY PRESENT AT THE BANQUET

The following is a list of the company present at the banquet:—

Sir Banister Fletcher, F.S.A., President R.I.B.A., in the chair.  
The Rt. Hon. the Lord Mayor of Dublin; the Chief Justice of Saorstát Éireann, and Mrs. Aodh ua Cinneidigh; His Grace the Archbishop of Dublin; the Rev. Thomas Ryan, S.J.; His Excellency Monsieur Alphand (the French Minister), and Madame Alphand; Sir Philip Hanson, C.B. (the Chairman, Office of Public Works) and Lady Hanson; the Rt. Hon. James MacMahon, P.C., and Mrs. James MacMahon; Mr. Dermot O'Brien, Hon. R.A. (the President, Royal Hibernian Academy), and Mrs. Dermot O'Brien; Mr. R. A. Stoney, M.B., B.Ch., B.A.O., F.R.C.S.I. (President, the Royal College of Surgeons in Ireland), and Mrs. R. A. Stoney; Mr. T. G. Moorhead, D.P.H., F.R.C.P.I. (President, the Royal College of Physicians of Ireland), and Mrs. T. G. Moorhead; Professor R. A. S. Macalister, Litt.D., LL.D., F.S.A., A.R.C.O. (representing the Royal Society of Antiquaries of Ireland); Mr. A. D. Orr (President, the Incorporated Law Society of Ireland), and Miss Orr; Professor A. W. Conway, F.R.S., D.Sc. (representing the President of University College, Dublin), and Miss Conway; Mr. M. Cassin (President, the Associated Chambers of Commerce of the Irish Free State), and Mrs. M. Cassin; Mr. Thomas Bodkin, M.R.I.A., D.Litt. (Director, the National Gallery of Ireland), and Mrs. Thomas Bodkin; Mr. Wm. Lombard Murphy, M.A., F.R.C.S.I., L.R.C.P. and S.I., and Miss Murphy; Mr. Desmond McAteer, A.R.C.Sc.I., M.Inst.C.E.I. (President of the Engineering and Scientific Association of Ireland); Mr. E. P. McCarron (Secretary, Dept. of Local Government and Public Health) and Mrs. E. P. McCarron; Mr. T. Cassidy (the Secretary, Board of Works) and Mrs. T. Cassidy; Dr. A. Mahr (Director

of Irish Antiquities) and Mrs. Mahr; Professor Pierce F. Purcell, M.A., M.A.I., M.Inst.C.E., and Mrs. Pierce Purcell; Mr. Bethel Solomons, B.Ch., B.A.O., F.R.C.P.I., M.R.I.A. (Master of the Rotunda), and Mrs. Bethel Solomons; Mr. J. W. Bacon, M.A. (Secretary, University College, Dublin); Captain Anthony Maude; Mr. Lennox Robinson (Director of the Abbey Theatre); Mr. W. T. Plume (Hon. Associate R.I.B.A.); Mr. B. Curnow, M.B.E., and Mrs. B. Curnow; Mr. Cyril A. Harrington (President of the Architectural Association of Ireland) and Miss Aileen Sheedy; Mr. Louis F. Giron (Hon. Secretary, R.I.A.I.); Mr. Ian MacAlister, M.A.Oxon. (Secretary, R.I.B.A.), and Mrs. Ian MacAlister.  
Professor Patrick Abercrombie, M.A. (Liverpool (President of the Liverpool Architectural Society), and Mrs. Abercrombie; Mr. Harry Allberry and Mrs. Harry Allberry; *The Architect and Building News*, *The Architects' Journal*, Mr. S. M. Ashlin, Mrs. S. M. Ashlin and Miss Ashlin.

Mr. Kenneth C. Bailey; Mr. F. G. Baker; Mr. Henry G. Baker and Mrs. Henry G. Baker; Mr. George F. Beckett; Mr. Eric L. Bird; Mr. H. Courtenay Bishop; Mr. R. Denne Bolton; Mr. R. C. Booth; Mr. P. J. Brady; Mr. Bretland and Mrs. Bretland; Mr. W. G. Buck (President of the Sheffield, South Yorkshire and District Society of Architects and Surveyors); Mr. R. L. Burgess; Mr. Martin J. Burke; Mr. A. T. Butler and Mrs. A. T. Butler; Professor R. M. Butler, A.R.H.A., and Mrs. R. M. Butler; Mr. W. P. Buttmer; Mr. T. J. Byrne and Dr. Ethra Byrne.

Lt.-Col. H. P. Cart de Lafontaine, O.B.E., T.D.; Mr. A. N. Cathcart and Mrs. A. N. Cathcart; Mr. Thomas A. Coleman and Mrs. Coleman; Mr. W. H. Howard Cooke and Mrs. W. H. Howard Cooke; Dr. G. P. Cope; Mr. Edmund L. Crosby; Mr. C. I. Crow

Mr. T. Lawrence Dale (President of the Berks, Bucks and Oxon Architectural Association); Mr. C. F. Deffee; Miss G. Delany; Mr. J. A. Delany; Mr. J. F. Delany; Mr. W. A. Dixon (Vice-President, R.I.A.I.) and Mrs. W. A. Dixon; Mr. P. J. Dolan; Mr. James Donnelly; Mrs. K. Dooley; Miss Dorman; Mr. Joseph V. Downes; Mr. Charles J. Dunlop.

Mr. J. Murray Easton; Mr. Kendrick Edwards (representing the Ulster Society of Architects); *Evening Herald, Evening Mail*.

Mr. Harry S. Fairhurst and Mrs. Harry S. Fairhurst; Mr. Henry M. Fletcher, M.A.Cantab. (Vice-President, R.I.B.A.), and Mrs. Henry M. Fletcher.

Mr. John Bradshaw Gass, J.P.; Miss Gibbons; Mr. H. B. S. Gibbs; Mademoiselle Giudicelli; Senator Oliver St. John Gogarty, M.D.; Mr. R. Greenhalgh.

Mr. T. J. Hamilton; Mr. Frederick Hayes; Mr. W. S. Hayes; Mr. Frederick G. Hicks (President of the Royal Institute of the Architects of Ireland) and Miss Violet Hicks; Mr. G. H. B. Hicks; Mr. Henry L. Hicks; Mr. Henry H. Hill and Mrs. Henry H. Hill; Mr. G. S. Horner; Mr. H. C. Hughes; Mr. Douglas Hyde, B.A., LL.D., D.Litt., and Mrs. Douglas Hyde.

*Irish Builder and Engineer, Irish Independent, Irish Times*.

Mr. R. Jackson; Mr. Eric R. Jarrett; Miss A. Farwell Jones, M.A.Oxon.; Miss G. Jones; Mr. Bernard G. Joyce; Mr. Charles A. Joyce and Mrs. Charles A. Joyce.

Mr. R. C. Keefe; Mr. Patrick Kelly and Mrs. Patrick Kelly; Mr. Vincent Kelly; Mr. Sydney D. Kitson, M.A.Cantab., F.S.A. (Hon. Secretary, R.I.B.A.), and Mrs. Sydney D. Kitson.

Mr. D. Maclelland Laird; Mrs. Lardner; Mr. Harold G.

Leask; Mr. T. Alwyn Lloyd (President of the South Wales Institute of Architects); Mr. E. J. T. Lutyens; Mr. H. J. Lyons and Mrs. H. J. Lyons.

Mr. H. S. McClelland and Mrs. H. S. McClelland; Mr. Donald MacGillivray (President of the Institute of Southern Rhodesian Architects), and Mrs. Donald MacGillivray; Mr. Charles E. McGloughlin and Mrs. Charles E. McGloughlin; Dr. T. A. McLaughlin; Miss McLaughlin; Miss Hilda Mason; Mr. H. A. N. Medd; Miss Medd; Mr. A. R. Meldrum; Mr. H. V. Millar; Mr. R. G. Millar; Mr. Alfred Miller; Mr. Charles H. Mitchell and Mrs. Charles H. Mitchell.

Mr. George L. O'Connor and Mrs. O'Connor; Captain O'Meara; Mr. R. Caulfeild Orpen, B.A., R.H.A.; Mr. G. J. Osborne.

Mr. A. N. Paterson and Mrs. A. N. Paterson; Mr. J. Pete; Captain G. V. Poulton; *The Press Association*.

Mr. Manning D. Robertson and Mrs. Manning Robertson; Mr. J. J. Robinson and Mrs. J. J. Robinson; Mr. C. Rowley; Mr. T. E. Scott; Mr. Geo. P. Sheridan; Rev. J. P. Short; Mr. A. E. Smith and Mrs. A. E. Smith; Mr. C. D. Spragg (Assistant Secretary, R.I.B.A.); Major J. A. Story and Mrs. J. A. Story;

Mr. A. W. M. Ternan.

Mr. C. Howard Walker; Mr. J. J. Walsh; Mr. T. W. Walsh; Miss P. Walshe; Mr. J. H. Webb and Mrs. J. H. Webb; Miss M. Marjorie Webb; Sir Wm. de Coureay Wheeler; Mr. W. J. Whiteside; Mr. A. E. Williams and Mrs. A. E. Williams; Mr. J. G. Wilson; Mr. W. L. Wood; Mr. C. E. Worthington.

Mr. F. R. Yerbury (Hon. Associate R.I.B.A., Secretary, the Architectural Association, London); Mr. James R. Young and Mrs. James R. Young.



THE PROVOST'S HOUSE, TRINITY COLLEGE  
From Pool and Cash's "Views"

## An Impression of the Conference

BY J. MURRAY EASTON [F.]

THE fact that Dublin was the city chosen for the R.I.B.A. Conference this year must have made many not inveterate conference-goers wonder whether they could not be spared from the office for a few days in the middle of June.

Those whose intention to attend failed to withstand the feeling of indispensability and those who allowed uneasiness about the sea passage to influence their decision are equally to be condoled with, for the Irish Sea, going and coming, was regulated to suit the least maritime of stomachs, and the Conference itself was too good to miss. The weather, it is true, did little to rob the island of any perceptible degree of that greenness for which she is famous, and too often showed us Dublin grey rather than sparkling. But everyone, I believe, experienced a sense of expansion, both in space and time, which came from being in a city of large and orderly (but not too orderly) spaces, and in a country where time, if I may say so without any malice, seems more plentiful. This was perhaps accentuated by the fact that many of us considerably lengthened the days by the familiar process of stealing a few hours from the night.

Those who have never attended an R.I.B.A. Conference may as well know the truth—that no serious mental strain is imposed on the *conférencier*. That is reserved for the Conference committee, the secretary and the staff, whose hard thinking, like a good author's, makes things easy for others. The nearest approach to work occurred on Thursday morning, when the troops mustered at the Mansion House, were welcomed by the Lord Mayor of Dublin, and listened to Sir Banister Fletcher's inaugural address and to papers on Irish architecture. The speeches and the papers were excellent. Professor Butler and Mr. Orpen split Irish architecture into two periods for the easier consumption of the Conference, and each dealt with his half with neatness and despatch, and salted it with crisp humour. It was interesting to hear that the body chiefly responsible for the monumental layout of Dublin bore the appropriate title of "Wide Street Commissioners," and to learn how it came about that Dublin had so fully entered into the spirit of the grand manner of the eighteenth century.

While this meeting does not seem like a gruelling piece of work, nothing else during our visit even remotely resembled it. Wednesday night had witnessed an informal reception in the same place, in the course of which Mr. Hicks, the President of the Irish Architects' Institute, welcomed the guests, the Abbey Theatre Players played to them, others refreshed them,

and they themselves danced. On such agreeable Montessorian lines our Irish education proceeded. Our visual and critical exertions were constantly relieved by social occasions, and of these the most memorable was the Conference Banquet. The Royal Hospital of Kilmainham is the Chelsea Hospital of Dublin, and was built about the same period and attributed to the same architect. Some of us felt doubtful whether Sir Christopher's details had been carried out, but the mass of the building is calm and pleasant and the situation delightful, and it was a great piece of fortune that the Conference was able to banquet in its great hall. I was equally delighted by the setting and by the banquet, both of which carried me back to a time, if I may be allowed an Irishism before I was born. The not inadequate present-day repasts at Mansion House or at the Guildhall seemed frugal when the menu disclosed its magnificent length. This impression was strengthened by the quantitative and qualitative richness of each course. Under the twinkling gas lights I had a sensation of being in the spacious days of Queen Victoria, and I listened with entire satisfaction to speeches some of which were audible and good, and some of which, from acoustical causes, were inaudible, but doubtless no less good.

Mr. James Joyce required a volume the size of the London Telephone Directory to describe the thoughts and deeds of one day in the life of a small group of Dubliners and it seems hopeless to attempt to convey an adequate impression of the Conference in any less space. So I must restrict myself to one or two of the things that most interested me, and of these the first was Dublin as a whole. One wondered where the essential difference arose—in this city which is all Georgian in feeling, even to the suburbs—between Irish and English Georgian. Public buildings do not betray it but the houses do, and it seemed to me that the difference sprung from the antecedents of the two styles. Colloquial building in England in the eighteenth century never, fortunately, got rid of the Elizabethan feeling for windows as surface instead of as holes in a wall, and this feeling equally characterised the sash window epoch that followed. Later in the eighteenth century Palladianism dictated a contrary manner, but such typical pieces of work as Bedford Square present an expanse of window stretching from floor to ceiling that is in the true succession. In Ireland, as I imagine, there was little to correspond with that sixteenth, seventeenth and early eighteenth century type of building, and when the

building boom came to Dublin fashion and Palladianism left their mark more clearly. The vast spaces between the top of the first floor windows and the sills of the ones over tell a tale of lofty rooms in which the windows were incidents rather than dominants in an architectural setting. They are enlarged holes in the wall rather than a part of it, and consequently Dublin exteriors wear a more severe expression than their London counterparts, and this is accentuated by the deep red of the bricks most commonly used and by the too frequent absence of glazing bars. Such vast squares as Merrion Square, despite the great height of the houses, almost lose the character of squares owing to the dense growth of trees round the outer edges of the gardens, and I hope that some day a ruthless landscape gardener will be entrusted with such powers of felling and lopping as will restore the architectural unity of these magnificent spaces. Dublin's richness in doorways is simply inexhaustible. London may have her hundreds, but Dublin has her thousands of fine Georgian compositions of steps, doors and decorated fanlights.

Itself a modest stream, the Liffey dominates Dublin as much as the Seine dominates Paris, for it cleaves the city from east to west and opens a view that includes the Customs House and the Four Courts. Both stand on the embankments which flank the river

on both sides throughout the whole city. Dublin without its quays and bridges (there are six in the odd mile between these two buildings) would lose half its effect. The dome of the Four Courts is, I think, the most impressive thing in the city. It broods over it, and one seems to see it from everywhere. The other great thing about Dublin is its background—the Wicklow mountains. They are at the end of every south-going street, but the great place from which to see Dublin and its mountains is the Peninsula of Howth. Looking across the bay you have in front of you as fine a prospect of coast and city and mountain as anyone could desire, and the citizens of Dublin may well be proud of it.

If I have made small mention of our hosts it is because I am keeping the best to the last. Everyone felt and enjoyed the friendliness of our reception. We felt at our ease from the start, and in the tours we enjoyed the company as much as we appreciated the knowledge of our guides. Mr. and Mrs. Manning Robertson, Mr. Howard Cooke, Mr. Leask and Mr. Hudman were among those who did valiant service, and it would be black ingratitude to omit mention of that famous firm of Guinness, which, no less than the Wicklow mountains and the Four Courts, broods over Dublin, and which rounded off our social activities by a great welcome and a memorable lunch.

## Notes on the Visits

ON THURSDAY, 18 JUNE

### ST. PATRICK'S CATHEDRAL; CHRIST CHURCH CATHEDRAL; ST. CATHERINE'S CHURCH.

#### VISIT A.

A short journey across the water brings one to another world in the Emerald Isle, and Thursday afternoon's Conference Visit "A" had the additional advantage of bringing together many otherwise widely separated men and women to enjoy the hospitality and the showmanship of their Irish colleagues. For the visit we were in the good hands of Mr. R. Caulfeild Orpen, B.A., R.H.A., F.R.I.A.I., the architect to both cathedral bodies, and of others of our hosts from different parts of Ireland, including Dublin and Cavan.

Two of the members of the Conference on this visit were from South Africa, one had lately returned from New Delhi, while others were from London, notable men to us of the North, and from provincial cities. The Northern Architectural Association was represented by their President Elect and three members of the Cumberland Branch. Doubtless all the other parties gave similar opportunities for fellowship with architects from far and near.

Every arrangement had been made for our comfortable transport over the excellent roads of Dublin and for our reception and guidance at the churches visited, so that at the end of the afternoon very cordial thanks were voiced

by the President of the Institute of Southern Rhodesia on behalf of the visitors for the kindness of our hosts.

What was shown to us could not have been better shown, as it was obvious that our leader, architect to both Cathedral bodies, knew and loved his subject. At St. Patrick's we were met by the Dean, who outlined the curious history by which Dublin has two cathedrals; with the prospect of the Roman Catholic pro-cathedral being replaced by a great new cathedral in Merrion Square. The two cathedral churches, St. Patrick's and Christ Church, had a long joint history until 1870, acting conjointly as the Cathedral of Dublin Diocese from the consecration of St. Patrick's in 1192.

In 1742 the first public performance of "The Messiah" was given by the choirs of the two Dublin cathedrals, Handel himself conducting.

On the history of the churches in detail one cannot enter. The restorations, almost amounting to rebuilding, have been due in each case to magnificent private benefactions.

At St. Patrick's a university was established in 1320 with the approval of the Pope, but it broke up later for want of an endowment. Trinity followed upon a sounder foundation.

Dean Swift's Memorial was seen in the cathedral. He was Dean of St. Patrick's and "the greatest figure in the city of his time," feared by many because of his

caustic wit, yet he founded and endowed St. Patrick's Hospital as the first, and for many years the only, hospital established in Ireland for the treatment of mental illness.

The almost adjacent Christchurch Cathedral was then visited. The S.P.A.B. was not in evidence in the days of that restoration in 1871, for native material and workmanship appears to have been excluded. Now repairs are being done with the good native limestone.

At this cathedral, again, its Dean, with the Precentor, assisted in the tour of the buildings.

The Crypt, structurally unaltered, proved the most interesting part of the building. Upon this twelfth century foundation had been rebuilt the east end in the twelfth century manner, replacing a fourteenth century east end on a different plan.

In mediæval times the crypt had been degraded to the use of shops and stores, until 1678 when a change for the better was made and an ordinance passed against the vaults being used as taverns.

The whole visit was entertaining, but the greatest fun was when the cathedral verger and the cathedral architect gave us a long duet. A verger playing second fiddle! It took the architect time to get the lead, but he managed it, and as brother architects we congratulated him on winning. Few could stand up to such a contest as he did!

We then visited St. Catherine's Church, an unspoiled eighteenth century building containing good woodwork and carving reminiscent of the best work of that period. Fortunately, here there has been no attempt at restoration, nor indeed any call for it.

The last visit of the afternoon was to Phoenix Park, the second largest park in the world, whose 2,000 acres of cared-for country gave the newcomers to Ireland an opportunity of seeing the greenness of its grass, the grandeur of its trees, the wealth of its soil, and the expression of the fine spirit which assists nature to blossom as the rose. Whether Dean Swift's blessing "to whoever could make two blades of grass grow upon a spot of ground where only one grew before" would have been given the writer knows not, but the park is a place of great magnificence and an outlet for the city folk.

The buildings of the Zoo gave the party shelter when the rain came on, and some of the caged animals did their party tricks for us. Then, after a quite hilarious teatime, back to the city to prepare for the next event on a programme full of good things, excellently done in the jolliest of ways.

"An Englishman does not travel to see Englishmen." On this trip we all added to our circle of friends.

THE CARLISLE GROUP.

TRINITY COLLEGE, BANK OF IRELAND, DUBLIN CASTLE, CITY HALL, POWERSCOURT HOUSE.

#### VISIT B.

The first building visited on this tour was Trinity College. The College was commenced in the reign of Queen Elizabeth, and the first substantial addition was

the Library, begun in 1712 by Thomas Burgh. This was first executed as a fine room over an open arcaded court, but internal alterations made in 1861 destroyed much of the original beauty of the interior and necessitated the building up of the arcade. But whatever the shortcomings of the building itself, the contents of the Library are exceptional and include rare books and ancient manuscripts, the Irish examples dating from the sixth century onwards. The book of Kells, which is nearly 1,200 years old, certainly deserves its description as the most beautiful in the world.

The Elizabethan building was pulled down in 1759, and Sir William Chambers commenced the main building which now faces College Green, later adding the Examination Hall and Chapel. Although the purist might quarrel with some of the detail, the scheme as a whole is very fine, and the Quadrangle, only a stone's throw from one of Dublin's busiest centres, possesses all of the quiet dignity that is associated with university life.

The College of Engineering is a nineteenth century building much admired by many Irishmen, and although hardly an architectural gem, is exceedingly interesting in the delightful use that is made of coloured marbles, stones and mosaics.

The very full programme did not permit more than a quite inadequate stay in Trinity College, and the party proceeded at once to the Bank of Ireland, formerly Parliament House. This building was commenced during the early part of the eighteenth century, and in 1852 was purchased from the Government by the Bank of Ireland.

The exterior is marked by a very fine portico and curved screen walls, while the interior reminds one of that other great building, the Bank of England, not so much by its detail as by its delightful atmosphere. Of the interior, the only important room of the old Parliament House which remains is the House of Lords, now used as a Board Room.

The party was again hustled off to Powerscourt House, a fine example of eighteenth century domestic architecture, with its interesting and sometimes very refined details.

From Powerscourt House to Dublin Castle, a building full of historical associations both ancient and modern, but with very little to the credit of later architects who have been associated with the building. In St. Patrick's Hall, which serves as the Law Courts during the rebuilding of the Four Courts, attention was divided between architecture and law. With the latter taking the form of a breach of promise and other minor cases, law attracted most of the party!

The tour was particularly enjoyable and successful, and this was not only due to the enthusiasm of the guide, Mr. F. A. Miller, F.R.I.A.I., and to the courtesy of various curators and officials, but particularly to the pleasant conditions under which these buildings were seen: not as precious architectural show-pieces, but as living buildings, with the students, clerks and barristers all serving to create the atmosphere under which buildings should be seen.

T. E. S.

CUSTOMS HOUSE, FOUR COURTS, BLUECOAT HOSPITAL, KINGS INNS, BLESSINGTON HOUSE, BROADSTONE TERMINUS, ROTUNDA, CHARLEMONT HOUSE, BELVEDERE HOUSE.

#### VISIT C.

After the official photograph of the Conference had been taken in the Quadrangle of Trinity College, the party was split up into various groups according to the visits on which each member had chosen to go. Visit C was under the direction of Mr. Cooke, the best possible guide, as he, under the instructions of Mr. Byrne, chief of the Office of Works, had carried out the alterations to those two important buildings, the Customs House and the Four Courts.

These buildings were very much damaged during what the Irish term "The Troubles" in 1921, and the process of restoring them must have been no easy job. Space does not permit of a detailed account of them, but as they have been very fully described in current periodicals it will be sufficient to re-echo the admiration that was felt by the whole party for the way in which they reveal externally the splendid conceptions of their designers, Gandon and Cooley, although modelled internally at the rebuilding to suit modern requirements.

The drive through the town gave one a very good impression of the stateliness of Dublin streets, which have a character almost Queen Anne, and yet typically Irish. As we turned northwards, away from the River Liffey, we passed the Blue Coat School, whose well-treated stone front recalled a similar institution at Hertford. Many fine houses have suffered considerably from a change of tenant. This was particularly so in the case of a group of houses in Henrietta Street, leading up to "The Kings Inns." Here a very fine stone building, which at one time enjoyed a distinction similar to our Lincoln's Inn and others, has now become merely a store for legal documents. Meanwhile the houses leading up to "The Kings Inns" have necessarily suffered very considerably through having to house a very poor class of tenant, entire families living in one room, the children being turned loose in the gardens of the Inn in the daytime.

Luckily, many of the finest houses are being preserved as art galleries and other national monuments. This was so in the case of Lord Charlemont's house, a well proportioned stone house standing back from the road, with two curved flanking walls forming a dignified courtyard approach to the fine entrance doors. Inside, the detail of doors, ceilings and stairs all indicate a refinement equal to the best period of Georgian work in England.

Our last visit was to the Rotunda Hospital, built by Cassells in 1780. The Rotunda itself, which adjoins the hospital, was built by Johnson, and although unable to get inside owing to alterations, we admired its proportions, and a particularly fine carved classical frieze of bulls' heads carrying swags which encircled it. In Mr. Solomons, the warden, and his wife, we found a charming host and hostess, who not only gave us tea, but also a complete tour of the hospital. In fact, no details of this maternity hospital were we allowed to miss, excepting the most intimate, which we were informed was luckily reserved for medical students only. Quite an unexpected

surprise was the chapel, a perfect example of Georgian architecture, from the finely carved mahogany pews to its highly modelled and enriched ceiling, with painted panels by Cipriani. The reason for this sudden elaborateness was that originally, in the days when the aristocracy, and even royalty, attended, a large sum of money was obtained by renting the pews. But not finding favour with the Roman Catholic religion now in power, it is seldom used. Luckily, however, it is still kept in very good order, as is everything else in this hospital under the capable direction of Mr. Solomons.

Those of us who were lucky enough to join the party which toured the Free State from Dublin to the South Coast and back, *via* Killarney, over the most glorious country, in company with some of the Free State's best known architects, will never forget the kindness, hospitality and wit of our cheery companions, who know to the last detail the art of being the perfect host.

E. J. T. L.

#### VISIT TO THE SCIENCE AND ART MUSEUM, DUBLIN.

On Saturday morning Dr. A. Mahr, keeper of Irish Antiquities, kindly took a party over the principal exhibits of archaeological interest in the Museum, a collection which was formed by the Royal Irish Academy.

Dr. Mahr explained that the first golden age in Ireland coincided with the earlier bronze age that succeeded the Neolithic period and covered from 2000-1500 B.C.; Ireland, with its gold from the Wicklow mountains, was then the great gold producing country of Western Europe, its only rival being Transylvania in the extreme East. Of some eighty gold lunulae, or necklets, of this period that are known, no less than sixty are in Ireland. Irish gold used to find its way to the continent, often in exchange for Scandinavian amber. The earliest examples of lunulae are plain crescents, and were worn, not as one would suppose, with the broad portion in front, but with the horns of the crescent in front, as is proved by the turning over and frequent decoration of the ends. At a later period we find golden sun discs: immense cloak fastenings, and twisted necklets, or torques, all of which are richly represented in Dublin.

The second great period covered the early Christian Era of the seventh, eighth, and ninth centuries, and the interlacing patterns and grotesque animals of this epoch are the counterpart of those found in the illuminated manuscripts such as the Books of Kells and Durrow in the Trinity College library. Perhaps the best known object of this date is the Ardagh Chalice, a two-handled cup dating from early in the ninth century. It is made of an alloy of some three parts of silver to one of copper, and is richly ornamented with plaques of gold repoussé work and fine filigree silver in interlacing patterns. As further decoration there are three types of enamel, amber, blue glass, mica, crystal, and gold filigree. The whole forms a marvel of the finest jeweller's art where extreme delicacy of detail is subordinated to a simple and vigorous design.

Contemporaneous with the Ardagh Chalice is the Tara Brooch, made of white bronze (an alloy of silver and copper). Both the front and reverse are decorated with

a profusion of interlaced patterns. Indeed, a powerful magnifying glass is required to show the full beauty of the seventy-six varieties of design that enrich this extraordinary jewel. Outstanding among these treasures are the Reliquaries of the early Celtic Church which fall into three distinct groups. First, the Bell Shrines, of which the most famous is the Shrine of St. Patrick. Then there are the Cundachs or Book Shrines, made to enshrine the Gospels traditionally connected with the Irish Saints; the best known of these is the Cathach or Book Shrine of St. Columba's Psalter. The third group comprises the Croziers in which are enshrined the Sticks of the Saints, the finest being that known as the Crozier of the Abbots of Clonmacnoise.

The magnificent professional Cross, known as the Cross of Cong, was made for the Church of Tuam to enshrine a portion of the true Cross. It is of oak sheathed in copper and brass plates, all decorated with richly interwoven tracery, the edges of the face and arms being adorned with jewels, with a boss and large crystal at the central point. The workmanship is incredibly ornate as to detail, but again fits perfectly into dignity of outline.

The above are only the best known of a large number and variety of similar treasures which go to make the Irish collection the finest of its kind in the world.

M. R.

#### THE RECEPTION AT THE UNIVERSITY COLLEGE ON FRIDAY, 19 JUNE.

On the evening of Friday, 19 June, the delegates at the Conference and their friends in large numbers attended the reception given at the University College by the President, Dr. Denis J. Coffey. The buildings lent themselves well to the occasion, and this was a specially enjoyable gathering, the culmination of the charming hospitality offered by our Irish hosts at the Conference. Among the official guests were His Excellency the Governor-General and Mrs. McNeill, President Cosgrave and Mrs. Cosgrave, the Chief Justice of the Free State and Mrs. Kennedy; His Excellency the French Minister was also present. The proceedings were characterised by a dignity fitting the occasion, but there was noticeable at the same time a spirit of friendliness and informality among this large gathering of Irish men and women, which one imagines is typical of social life in Dublin.

At the Reception there was an exhibition of students' drawings from the School of Architecture at the University, which is under the direction of Professor R. M. Butler. There was also on view a collection of drawings from the Ecole des Beaux Arts, Paris, arranged through the good offices of the French Minister to the Free State. The students' drawings attracted a great deal of attention, and they included a selection of work done during the four years of their course—joinery details, measured drawings of old and designs for new buildings, colour schemes and various studies. One subject of particular interest was a design for an exhibition building of modern aircraft. There was evidence in many drawings of the influence of Dublin's fine classical tradition and, as contrasted with the Beaux Arts drawings, "functionalism"

was not in evidence. The French work, needless to say, was full of life and colour; in consequence, the various designs and exercises in ingenuity attracted much interest among those who were able to see them. Unfortunately, the space around the screens was rather restricted, and, in spite of "one way traffic," the congestion in consequence became a little uncomfortable! It was stimulating to examine the Beaux Arts drawings and study their technique; all the aids to attractive presentation were there—rendering, shadow projections, "slick" colouring, and, contrasted with it, minute detail in such things as paving, tiles and brick joints. Perhaps the inclusion in the Exhibition of these finished products of such a famous school was hardly fair to the work of the Irish students of architecture at a recently established school. Much of this showed great promise, and in view of the difficult times through which, until the last few years, Dublin has passed, the students, who are privileged to work under Professor Butler and his staff, deserve every commendation.

T. A. LL.

#### VISIT TO MESSRS. GUINNESS'S BREWERY ON SATURDAY, 20 JUNE.

After two days devoted largely to visiting important buildings and antiquities in the City of Dublin and the surrounding country, it was only fitting that the Conference should not disperse without the members being offered an opportunity of visiting a great local industry, the St. James Gate brewery of Messrs. Arthur Guinness Son & Co., Ltd.

The members were received by Mr. T. B. Case, the managing director of the company, and afterwards conducted in small parties over those portions of the works which can be conveniently shown to visitors. Various processes were briefly explained describing how the simple ingredients, barley, hops, yeast and water are treated so as to produce the beverage which has so great and popular a reputation.

Dating from a simple beginning in the days when the home brewed ale was a common product, the present brewery shows evidence of continuous growth and of careful thought by successive generations, so as to produce greater and still greater efficiency until the present lofty and well-lighted buildings with large containers, ducts, pipes, conveyors and other mechanical appliances bewilder the casual visitor.

Sufficient was seen to realise the highly technical nature of the business of brewing and to observe the general conditions of cleanliness and orderliness.

It was far beyond the scope of the visit to see more than a small portion of the premises and of the work carried on by the company, for the brewery and its numerous associated departments cover a site of over sixty acres in extent.

The inspection of the works being completed, Messrs. Guinness kindly entertained the members of the Conference to luncheon. Mr. Case presided and mentioned that Lord Iveagh had expressed his regret at not being able to be present. Mr. Henry Guinness, another director, attended the luncheon.

In proposing the toast of the R.I.B.A., Mr. Case

cleverly argued that architects and himself through their respective occupations belonged to the same brotherhood. Lt.-Col. H. P. Cart de Lafontaine replied on behalf of the guests, thanking Messrs. Guinness for the hospitality extended to them.

A most excellent lunch was put before the members and the produce of the brewery was not omitted.

On the menu printed for the occasion appeared the words in large type "GUINNESS IS GOOD FOR YOU."  
E. P. H.

## Notes on the Motor Coach Tours

ON FRIDAY, 19 JUNE

BALLYBRACK; BRAY; GLEN OF THE DOWNS;  
WALPOLE'S GARDENS; GLENDALOUGH;  
DEVIL'S GLEN; POWERSCOURT HOUSE.

### TOUR NO. 1.

Those who had selected Tour No. 1, to the Wicklow Mountains and Glendalough, felt that no other tour could have equalled this in beauty and interest. The day started with rain, which prevented the full enjoyment of the lovely drive from Dun Laoghaire or Kingstown, to Bray, though the greenness of the light which filtered through the trees overhead and the sub-tropical vegetation in all the gardens told of the mildness of the climate. Beyond Bray, when we entered the Wicklow Mountains, the weather cleared and the views were glorious. There is an openness and absence of overcrowding among these mountains which gives them a serener and more kindly air than most similar regions wear in Great Britain. The distance from peak to peak and the broad intervening plateaux and sweeps of hill and dale suggest the compositions of classical landscape-painters. Even at Glendalough, set by a lake in a narrow valley hemmed in by cliffs and hanging woods, the scene is gracious, not forbidding, and justifies Thackeray's fancy that the seven churches were built for the "little people." The buildings are of extreme interest, and were admirably explained by Mr. Leask, of the Office of Works, who told of the difficulty of assigning definite dates to the old Celtic architecture. The Round Tower is well preserved and very graceful. The Cathedral, which elsewhere would be small for a parish church, is roofless, but has a nave and chancel. It is satisfactory to know that the practice of burial with headstones, which mars the interior of many of these churches, has at length been forbidden. St. Kevin's Kitchen is the best preserved of the churches, with a bell-cot in the form of a round tower precariously perched on the west wall, and a primitive barrel vault constructed of flat stones corbelled out, and a small section of true arch construction at the crown.

After a lunch at the Royal Hotel we drove further among the mountains to Mr. Walpole's garden at Mount Usher, famous for its rare sub-tropical trees and shrubs, which are planted in almost bewildering profusion.

From here we went on through the Glen of the Downs to Powerscourt House, a stately house of the early eighteenth century designed by Castell, the German architect of the first part of the Bank of Ireland and of the Dining Hall and Library at Trinity College. A certain clumsiness in the detail here and there tells of its

German origin, but the whole effect is sumptuous. The party was cordially welcomed by Lord Powerscourt, who showed the entrance-hall, with its curious enrichments of cockle and whelk-shells, and the stately saloon above, rising through two storeys, and above all the garden-terraces, which drop by steep flights of steps to a great circular pool, dominated from afar by the exquisite outline of the Great Sugar Loaf. These terraces were formed about 1870, and show a feeling for classic layout which would have been rare in England at that date.

The time-table had by now been exceeded, and we regretfully left without seeing more of these delightful gardens. After tea in a seaside hotel at the foot of Bray Head, we returned by the inland road from Bray, reaching Dublin at 7.30. We had seen some of the best of Ireland at its best.

H. M. F.

SANTRY COURT AND GARDENS. MALAHIDE CASTLE, OLD CHURCH AND GARDENS. ST. MARNOCKS HARBOUR AND ABBEY. HOWTH CASTLE AND GARDENS. SUTTON HOUSE.

### TOUR NO. 2.

Those who selected Tour No. 2 were in a most distinguished company: it included the two Presidents and our eminent American guest: it was guided by Prof. Butler: while for the knowledge of rare subtropical plants in the gardens, Mr. Manning Robertson was always ready with Latin names to three and four degrees. Also the company had the unique distinction of being entertained to coffee in a Martello tower converted by the skill and fancy of Mr. Hicks into his own house, where the garden was dug down in trenches behind the sea wall and there lay in luxuriance. It was a fascinating trip, if a long one: and if at the end members might be pardoned for not being able to remember how many houses and gardens they had seen, yet no one will forget the memorable sight of the evening sun breaking through the mists of Dublin Bay and lighting up the marvellous rhododendrons clinging to the Hill of Howth.

The first house we saw was Santry Court, a noble brick building of earlier date than most Dublin Buildings: a house of the time and tradition of Gibbs: a square block with four low wings of a generation later, connected to the house by curved screen walls. The deserted banquet room, in one of these wings, was a delight. The party were shown round the house and the wide stretching gardens and even the stables, by the daughters

of Captain Poe, the owner: ladies who showed in their house a real interest and appreciation that gladdened the hearts of us architects.

The tiny church and cell of St. Douglough, an early Irish saint, was the next halt: then Malahide Castle, where the Talbots of Malahide have reigned since the days of Henry II. The castle was "improved" in the eighteenth century with larger windows and Georgian mantelpieces, and a beautifully planted "demesne," but it is the old castle still, with a Gothic hall and one room all set with intricate Jacobean panelling and carving in black Irish oak.

Lunch by the sea was followed by Mr. Hicks' hospitality at his own house on the sea wall: a perilous journey along the lovely narrow winding sea wall lane by special permission (which silenced even a worried "garda"): visits to the houses of two members of the Jameson family: and finally refreshed by tea the company explored with delight the strange admixture of mediæval and Elizabethan and of Lutyens as all three which is Howth Castle. After delighting in all this mingled beauty and the grace and fittingness of the gardens close to the castle we were led to the crowning glory of Howth, the rhododendrons—still, this late summer, superb in crimson and carmine and flame, the rarer sorts under the shelter of the tumbled rocks, while above the common pink sort clothed the whole hillside. The day had been cold and grey: but at that evening time the sun came out in a clear sky and the sea, glimpsed northward through the pines, was vivid blue.

H. C. H.

CASINO, MARINO; ALL HALLOWS COLLEGE, DRUMCONDRA; ST. DOULOUGH'S CHURCH; DROGHEDA; MELLIFONT ABBEY; NEW GRANGE; DOWTH, MONASTERBOICE.

#### TOUR No. 3.

So well had the "Banquet and Hospitality" Sub-Committee attended to their duties in the arrangements for the Conference Banquet on Thursday evening that many members must have felt a certain reluctance in leaping from their beds next morning in time to parade at the Mansion House at 9.30 for the start on the Tours which occupied the whole of Friday. However, it was managed somehow, even if it did mean snatching a hasty breakfast in one's bedroom while adjusting the collar and tying the tie.

Tour No. 3 was conducted by Mr. R. Caulfeild Orpen, R.H.A., and although the weather was inclined to dullness, the warmth and cheer that he put into his job of acting as guide, philosopher and friend made ample amends, and the party throughout the day was in the best of spirits.

The route lay to the north of Dublin, and the first stop was made at Marino to see Sir William Chambers' altogether delightful little Casino. Palladio, in producing the Villa Capra, may take the credit for initiating a liking for the garden pavilion type, but Chambers' design shows far less plagiarism and far more invention and originality than some of those scattered about England, and the whole building, small though it is, is most carefully and

beautifully detailed. Dublin is to be congratulated on having such a gem so near her gates. But what a pity it should be so neglected. The interior is pathetic in its nakedness; fireplaces gone, parquet flooring kicked up, walls covered with horrible wall paper. Surely the powers that be can schedule a building such as this and carry out careful and sympathetic restoration. At All Hallows College the party was most kindly received by the President of the College, who shared the honours with Mr. Ralph Byrne and Mr. Orpen in telling its history. The site originally belonged to the Priory of the Canons Regular, and, at the Dissolution, was handed by Henry VIII to the Corporation of Dublin. The mansion, once Drumcondra House, was erected about 1720 by the Rt. Hon. Marmaduke Coghill, Chancellor of the Exchequer in Ireland. The chief architectural features are two façades, one severe and the other ornate, adorned with the Coghill arms. About 1840 the house was taken over for the education of missionaries and has been considerably added to since. It was a kindly thought and typical of Irish hospitality for the President to offer a glass of sherry to the visitors before saying good-bye. The Church of St. Douglough which followed took one back to the year 600 or so, when, according to tradition, the saint lived there the strange life of an anchorite. Around the cell was erected the tiny thirteenth century church now standing. It is particularly notable for the steeply pitched, solid stone roof, and it is said to be the only church of its kind still in use in Ireland.

Lunch was taken in Drogheda, and, fortified with excellent cold salmon and hot lamb, the party set off again to explore some of the many beauties of the Boyne valley. Monasterboice is a fifth century Celtic foundation possessing two magnificent crosses and a round tower 100 feet high and 17 feet in diameter, all dating from the tenth century. There is nothing in England like the Irish round towers. They appear to have been built as a defence against the Danes; the entrance is some 10 feet above the ground; there is evidence that the door was sometimes of iron, and presumably on the approach of invaders the native population would retreat to the tower, shut the door, and hope for the best. Three miles further on lies Mellifont, the first and parent Cistercian House in Ireland, founded in 1142 by St. Malachy, a friend of St. Bernard of Clairvaux. The outstanding remains are the Gateway, Chapter House and Lavabo. The latter is most interesting and unusual, being octagonal in plan and occupying a position approximately in the centre of the cloister garth. Only four of the eight sides are now standing, and the Norman arches, though round headed, show later detail than the date would imply in England. Much the same thing can be noted in the Chapter House, where a palpably late Decorated window has dog-tooth ornament. The plan follows the usual Cistercian precedent, and the site is bounded on the south by the usual river—and very nice trout water it looked, too. It was a thousand pities that time would not allow a visit to the amazing tumuli at Dowth and New Grange, which are said to date from c. 1500 B.C., and exhibit the same method of building a vault as at Mycenae, but even in Ireland a quart cannot be squeezed into a pint pot, and it was only possible to return to Drogheda

by way of King William's Glen, to pause for a moment at the site of the Battle of the Boyne, to have tea in Drogheda, and to make for home. During tea it was proposed and carried with acclamation that the warmest possible vote of thanks was due to Mr. Orpen for his untiring and inspiring leadership during the day.

E. R. J.

PHENIX PARK, VICEREGAL LODGE, BELGARD, CURRAGH GRANGE, NAAS, POULAPHOUCA WATERFALL, RUSSBOROUGH, TALLAGHT, FIRHOUSE, RATHFARNHAM.

#### TOUR No. 4.

Under the able guardianship of Mr. W. H. Howard Cooke, this was a most delightful outing. Proceeding from the Mansion House via Stephens Green, College Green, Dame Street, and along the south side of the Liffey, Phoenix Park was entered by the park gate, and, proceeding past the Gough statue, the Viceregal Lodge Demesne was approached by the town entrance.

Miss Tucker, Comptroller, and Captain Wall, Aide-de-Camp, acted as pilots through the State apartments, which have a pleasing aspect and prospect to the south.

The foresight of the First Governor-General was noted in the acquisition of the two beautifully carved white statuary mantelpieces in the State Dining Room.

A fine example of Bossi's craftsmanship was greatly admired in one of the salon mantelpieces.

After a short inspection of the gardens, transport was again taken to, and when leaving the Park—the north façade of Kilmainham Hospital stood out well to the east.

Proceeding westwards over the Grand Canal, the standards conveying the Shannon scheme to the city were noted. One gets used to them, and it was agreed that the landscape was not marred to any appreciable extent.

The route was along the Blessington Road, a most pleasing drive, to the south the Dublin mountains, the north, the fertile plain extending to Meath. The Baldonnell Aerodrome was observed, while the Hell Fire Club on the Dublin hills reminded us of the strenuous days which the younger generation went in for in the eighteenth century.

Approaching Brittas the Liffey flows through a wooded valley where a curious optical phenomena may be seen, in that the river appears to be running uphill.

Blessington is about 18 miles from Dublin, and Russborough House, three miles south, was reached in good time. This mansion, the seat of Viscount Russborough, took many years to build, being mentioned in 1748 as "a noble new house forming into projection," and again

in 1752 as "a new built house," the designs being prepared by Richard Castle and David Buidon. The stone was obtained from Goldenhill Quarry nearby: the front is imposing, being 700 feet long.

Entering the house, the beautiful plaster ceilings and the fine carved mantelpieces were noted. Also the oak parquetry floors and the mahogany panelling. The little drawing room contains four oval pictures in gilded plaster by Claude Vernet, representing Morning, Noon, Evening, and Night. A small panel boudoir has perhaps the best known example of a Bossi chimney-piece. The inlay of festoons of grape leaves and grapes being extraordinarily realistic. Pictures by Reubens, Botticelli, and David were noted, also the fine mahogany staircase.

This mansion was offered to the State to act as an Irish "Chequers" for the Government, but had to be refused. The books from the library, together with many other treasures, have been removed, and now form part of the Milltown Collection in the National Gallery of Ireland.

Again taking to wheels, a stop was made at Poulaphouca ("The Fairy's Pool"), where the Liffey Falls were seen to advantage, the river being in spate. The dark colour of the water, suggestive of "the wine of the country," contrasting with the white falls and crowned by the pointed arch, was greatly admired.

Again proceeding, Naas was reached via Ballymore Eustace, where the commissariat of Lawlor's Hotel was pronounced excellent.

Proceeding to Kildare via the Curragh, St. Brigid's Cathedral was inspected; the semi-fortifications are of interest in that the gables are stepped in the thickness of the wall and a space between the curtain walling and the arching between the buttresses is formed, where molten liquid could be discharged on undesirables when required. The east end is square, following the Irish tradition.

The next rendezvous was the famous Japanese Gardens, constructed by Lord Wavertree, symbolising a man's life. As Mr. Taylor, who showed the party over, remarked, "we were a fortnight too early and a fortnight too late to see the gardens at their best." His witty remarks while conducting us through the various phases of the gentleman's career will be long remembered.

Miss Lawlor's Hostelry was again visited for tea, and the drive back to Dublin was made via Rathcoole and Terenure.

The members of the Conference who took part in this tour will have long and happy recollections of a delightful day.

J. R. Y.

#### LIST OF ATTENDANCES AT THE CONFERENCE

Among the members and their guests attending the Conference events were the following:—

Professor Patrick Abercrombie, M.A. [F.] (President, Liverpool Architectural Society); Mrs. Abercrombie; Mr. Harry Allberry, F.R.I.A.I. [A.] (Hon. Secretary, Conference Executive Committee); Mrs. Harry Allberry; Miss Hilda Allberry; Mr. R. B. Allen; Mr. J. Arfon-Jones; Mr. S. M.

Ashlin, F.R.I.A.I.; Mrs. Ashlin; Miss Ashlin; Mr. H. E. Ayris [L.] (Hon. Sec. Cumberland Branch Northern Architectural Association);

Mr. Kenneth C. Bailey, D.Sc.; Mr. F. G. Baker, (Chief Clerk, R.I.B.A.); Mr. Henry G. Baker [L.]; Mrs. H. G. Baker; Mr. E. A. Barrett, M.R.I.A.I.; Mr. Ivan Barrett; Mr. George F. Beckett, F.R.I.A.I.; Mr. Eric L. Bird [A.];

Mr. H. Courtenay Bishop [A.]; Mr. R. Denne Bolton, J.P.; Mr. R. C. Booth; Mr. J. R. Boyd-Barrett, M.R.I.A.I. [A.]; Mrs. Boyd-Barrett; Mr. P. J. Brady, M.R.I.A.I.; Mr. Chas. A. Broadhead [A.]; Mrs. Broadhead; Mr. R. A. Guise Brown; Miss Browne; Mr. J. A. Browner; Mr. W. G. Buck [F.] (President, Sheffield, South Yorks and District Society of Architects and Surveyors); Mrs. Buck; Mr. C. J. Buckley; Mr. E. D. G. Buckley; Mr. R. L. Burgess, B.A. M.R.I.A.I.; Mr. M. J. Burke [L.]; Mr. A. T. Butler [F.] (President, Birmingham Architectural Association); Mrs. A. T. Butler; Professor R. M. Butler, A.R.H.A., F.R.I.A.I. [F.]; Mrs. R. M. Butler; Miss Eleanor Butler; Miss Honor Butler; Mr. R. H. Byrne; Dr. Ethra Byrne; Mr. T. J. Byrne, F.R.I.A.I. [A.]; Mrs. T. J. Byrne.

Lt.-Col. H. P. Cart de Lafontaine, O.B.E., T.D. [A.]; Miss M. Cassin; Mr. A. N. Cathcart; Mrs. Cathcart; Mr. A. C. A. Cator [L.], Bulawayo; Mrs. A. C. A. Cator; Mr. J. A. Charles [F.], (Representing the Barrow-in-Furness Corporation); Mrs. Charles; Mr. R. M. Close, M.R.I.A.I.; Miss Anne Cochrane; Mr. H. C. Coleman; Mr. Thomas A. Coleman, F.R.I.A.I.; Mrs. Coleman; Mr. W. H. Howard Cooke, M.R.I.A.I. [A.]; Mrs. W. H. Howard Cooke; Mr. Costello; Mrs. Costello; Mr. Michael E. Costello; Mr. F. B. Craig, M.R.I.A.I.; Mrs. Craig; Mr. H. V. Crawford-Smith; Mr. Edmund L. Crosby [A.]; Mr. C. J. Crowe; Mr. M. J. Cullen; Mr. T. J. Cullen, F.R.I.A.I. [L.]; Mrs. T. J. Cullen; Mr. T. L. Cullimore, M.R.I.A.I.; Mr. Jeffery W. Curtis; Mr. Robert A. Cutlar.

Mr. T. Lawrence Dale [F.] (President, Berks, Bucks and Oxon Architectural Association); Mrs. M. B. Daly; Mr. Chas. Dean; Mr. C. F. Deffee; Mr. Joseph A. Delany; Mr. J. C. Delany; Mr. J. F. Delany, F.R.I.A.I. [L.]; Miss G. Delany; Mr. W. A. Dixon (Vice President R.I.A.I.); Mrs. W. A. Dixon; Mr. P. J. Dolan, M.R.I.A.I.; Mr. James Donnelly, M.R.I.A.I.; Mrs. K. Dooley; Mr. Joseph V. Downes, B.Arch., M.R.I.A.I.; Mr. J. A. Doyle; Mr. E. F. Draper, M.R.I.A.I.; Mr. H. M. R. Drury; Miss M. T. Drury; Mr. Charles J. Dunlop, F.R.I.A.I.

Mr. James R. Eagar; Mr. John Murray Easton [F.].  
Mr. Harry S. Fairhurst [F.]; Mrs. Fairhurst; Sir Banister Fletcher, F.S.A. (President, R.I.B.A.); Mr. Henry M. Fletcher, M.A. (Vice President, R.I.B.A.); Mrs. Henry M. Fletcher.

Miss Gahn; Mr. J. C. Gamble, M.R.I.A.I.; Mr. John Bradshaw Gass, J.P. [F.]; Mrs. Gass; Miss Gibbons; Mr. H. B. S. Gibbs [A.] (Hon. Sec. Sheffield, South Yorkshire and District Society of Architects and Surveyors); Mr. R. H. Gibson, M.R.I.A.I.; Mr. Louis F. Giron (Hon. Sec. R.I.A.I.); Mademoiselle M. T. Giudicelli; Senator Oliver St. John Gogarty, M.D.; Mr. Norman D. Good; Miss D. Good; Dr. T. D. Good; Mrs. T. D. Good; Miss D. Goole; Mr. H. Irving Graham [L.]; Mr. R. Greenhalgh.

Mr. C. M. E. Hadfield [F.]; Mrs. Hadfield; Mr. Cyril A. Harrington, M.R.I.A.I. (President, Architectural Association of Ireland); Mr. Frederick Hayes, F.R.I.A.I.; Mrs. Frederick Hayes; Mr. W. S. Hayes; Mr. Robert G. Heal [A.]; Mr. F. G. Hicks (President R.I.A.I.) [F.]; Mr. George H. B. Hicks; Mr. Henry L. Hicks [F.]; Miss Violet Hicks; Mr. Henry H. Hill, B.A., F.R.I.A.I. [A.]; Mrs. Hill; Mr. W. H. Hill, F.R.I.A.I.; Mr. E. Percy Hinde [F.]; Mrs. E. Percy Hinde; Mr. R. G. Hoperaft, M.R.I.A.I.; Mrs. Hoperaft; Mr. Gordon S. Horner, M.R.I.A.I.; Mr. H. C. Hughes [F.]; Mrs. Hughes; Mr. Emmet Humphreys.

Mr. T. F. Inglis.  
Mr. R. Jackson; Mr. Eric R. Jarrett [A.]; Miss A. F. Jones, M.A. [A.]; Miss G. Jones; Miss H. D. Jones; Mr. Bernard G. Joyce, M.R.I.A.I.; Miss C. Joyce.

Mr. R. C. Keefe, M.R.I.A.I. [L.]; Mr. Patrick Kelly; Mrs. Patrick Kelly; Mr. Vincent Kelly, B.Arch., M.R.I.A.I.; Mr. T. P. Kennedy; Miss G. Keogh; Mr. Sydney D.

Kitson, M.A., F.S.A. (Hon. Sec. R.I.B.A.) [F.]; Mrs. S. D. Kitson.

Mr. D. Maclelland Laird; Mrs. Lardner; Mr. H. G. Leask, M.R.I.A.I.; Miss A. Lennord; Mr. T. Alwyn Lloyd [F.] (President, South Wales Institute of Architects); Mr. E. J. T. Lutyens [A.]; Mr. Henry J. Lyons, F.R.I.A.I. [F.]; Mrs. H. J. Lyons; Miss Lyons; Mr. Samuel Lyons.

Mr. Ian MacAlister, M.A. Oxon (Secretary, R.I.B.A.); Mrs. Ian MacAlister; Dr. B. McAreaney; Miss E. McCarthy; Mr. R. McCarthy; Mr. T. J. McCarthy; Mr. Matthew McDermott; Mr. E. G. McDonnell; Mr. McDowell; Mr. Donald MacGillivray (President, Institute of Southern Rhodesian Architects); Mrs. MacGillivray; Mr. McLaughlin; Miss McLaughlin; Dr. T. A. McLaughlin; Mr. N. P. McNamara; Miss Sheila McNamara; Mr. T. F. McNamara, M.R.I.A.I.; Mr. G. McNicholl; Miss Hilda Mason [A.] (Hon. Sec. Suffolk Architectural Association); Mr. H. A. N. Medd; Miss Medd; Mr. F. B. Meehan; Mr. A. R. Meldrum [L.]; Mr. A. G. C. Millar, B.E., F.R.I.A.I.; Mr. H. V. Millar, M.R.I.A.I.; Miss R. Millar; Mr. R. G. Millar; Miss Mills; Mr. Charles H. Mitchell, F.R.I.A.I.; Mrs. C. H. Mitchell; Mrs. M. R. Mitchell; Mr. John M. Mitchell, F.R.I.A.I.; Mrs. J. M. Mitchell; Mr. W. Moran; Miss L. Morrison; Miss Agnes Moylan; Mr. M. A. Moynihan, M.I.C.E.I.; Mr. P. J. Munden, M.R.I.A.I. [F.]; Mr. A. A. Murphy, M.R.I.A.I.

Miss P. Nixon.

Mr. E. P. O'Byrne; Mr. George L. O'Connor, F.R.I.A.I.; Mrs. O'Connor; Mr. W. H. O'Donnell, M.R.I.A.I.; Mrs. O'Donnell; Mr. P. C. O'Grady; Captain D. O'Meara; Mr. Francis O'Neill; Mr. D. P. O'Rourke; Mr. H. Tennyson O'Rourke, F.R.I.A.I. [L.], (Dublin City Architect); Mr. R. Caulfeild Orpen, B.A., R.H.A., F.R.I.A.I.; Mr. G. J. Osborne; Mr. J. W. O'Sullivan, M.R.I.A.I.

Mr. Alexander N. Paterson, M.A., A.R.S.A. [F.]; Mrs. A. N. Paterson; Mr. W. T. Plume [Hon. A. R.I.B.A.]; Mr. Briant Poulter [F.] (Chairman Croydon Chapter South Eastern Society of Architects).

Mr. E. R. H. Read; Miss Redmond; Mr. A. Seymour Rice; Mrs. M. Rice; Mr. A. I. N. Roberts; Mr. Arthur Roberts; Mr. Ian Roberts; Mr. Manning D. Robertson, M.R.I.A.I. [F.]; Mrs. Manning Robertson; Miss Robertson; Mr. J. J. Robinson, F.R.I.A.I. [F.]; Mrs. J. J. Robinson; Mr. C. Rowley; Mr. Fitzjames Russell; Mr. Fergus J. Ryan; Mrs. Ryan.

Mr. Michael Scott; Mr. T. E. Scott [F.]; Miss Aileen Sheedy; Mr. E. R. Sheridan; Mr. G. P. Sheridan, F.R.I.A.I. [A.]; Mr. A. E. Smith; Mrs. A. E. Smith; Mr. C. D. Spragg (Asst. Secretary R.I.B.A.); Mr. R. M. Staunton; Mr. J. C. Stevenson; Mr. R. C. Stevenson; Major J. A. Story; Mrs. J. A. Story; Mr. F. C. Strahan; Mr. T. F. Strahan, M.R.I.A.I.; Mr. A. V. Swanton.

Mr. Ernest Taylor; Mr. Harry Teather [F.]; Mrs. Teather; Mr. A. W. M. Ternan; Mr. M. J. Tighe, F.R.I.A.I. [L.]; Miss Tindal; Mrs. Trimble; Captain D. M. Turner; Mrs. Turner.

Mr. C. Howard Walker (U.S.A.); Mr. James J. Walsh; Mrs. Walsh; Miss Walsh; Mr. T. W. Walsh, M.R.I.A.I.; Miss Peggy Walshe; Mr. J. W. Ward; Mr. W. H. Ward, M.R.I.A.I.; Mrs. W. H. Ward; Mr. John H. Watson, F.R.I.A.I.; Mr. J. H. Webb, F.R.I.A.I.; Mrs. J. H. Webb; Miss M. Marjorie Webb; Miss Welsh; Sir William de Courcy Wheeler, M.D., F.R.C.S.; Mr. W. J. Whiteside [A.] (Hon. Secretary, Institute of Southern Rhodesian Architects); Mr. A. E. Williams, M.R.I.A.I.; Mrs. A. E. Williams; Mr. J. G. Wilson [A.]; Mr. W. L. Wood; Mr. C. E. Worthington [L.]; Mr. J. P. Wrenn, M.R.I.A.I.; Mrs. J. P. Wrenn.

Mr. F. R. Yerbury [Hon. A. R.I.B.A.] (Secretary, The Architectural Association, London); Mr. James R. Young; Mrs. Young.

## The International Housing and Town Planning Congress : Berlin, 1931

BY EDWARD UNWIN, A.R.I.B.A.

Nine hundred delegates from all parts of the world met this year in the banqueting hall at the Berlin Zoological Gardens to discuss problems of Housing and Town Planning; problems that are increasingly difficult in Germany owing to the financial situation. The proceedings were, in fact, overshadowed for many of those present by the likelihood of a financial crash in the near future. It is of the greatest importance to appreciate this situation not only for its wider significance but because we can form no opinion of the German achievements in housing and other building without some understanding of the difficult circumstances under which they were carried out. To the casual observer Berlin is a city full of life and gaiety, rather like London during the war. The misery, like the slums, is kept well out of sight. Some at least of the commercial building can be attributed directly to the financial situation. Where another currency failure is regarded as not improbable buildings are the only security likely to remain of value.

Three other congresses of considerable interest to architects were taking place during the first week of June: the Congress of the Frankfurt Housing Association, the Annual Conference of the German Institute of Architects, and the Conference of Architecture of the Future.

Our proceedings opened on Monday morning with short speeches from Dr. Unwin, the President; Mr. Keppler, of Holland, Vice-president; and Mr. Hendriksen, of Denmark, Chairman of the Executive Committee, explaining the aims and objects of the organisation and stressing the importance of international co-operation in solving our problems. After this, lantern slides were shown illustrating the papers that were to be discussed during the following sittings. In the afternoon delegates from both international congresses attended the official reception at the Kroll, where we were welcomed by the Prussian Minister of Health, Dr. Hirtsiefer; the German Minister of Labour, Dr. Stegerwald, the Ober Bürgermeister of Berlin, Dr. Sahn, and Dr. Mullert, President of the Union of German Municipalities. Dr. Unwin replied on behalf of the Federation, and Senator Dr. F. M. Wibaut, of Amsterdam, on behalf of the Frankfurt Association. The speech which impressed me most was that of Dr. Mullert, who said the two conferences had the great responsibility of acquainting the world with the serious housing position in Germany. It was sometimes said outside that the housing being carried out was an extravagance for a country in such a position as Germany. He hoped that when we had learned what their conditions were we would correct this view and help to make it possible for them to continue this absolutely necessary work.

On Tuesday morning the conference met to discuss the papers which had been presented, dividing into two sections, one to discuss town planning in relation to traffic and the other to discuss slum clearance. I gather

there was good discussion of the slum problem, but am only in a position to comment on the traffic discussion which I attended. Mr. Pick, of the London Underground Railways, had sent a paper on the future of London traffic, but was unfortunately prevented from attending. His paper, however, raised fundamental issues, and an interesting discussion on decentralisation took place. Dr. Arntz, of Cologne, spoke in favour of public ownership of transport facilities, as private companies always worked for increased traffic, while the public interest lay in planning which would reduce the amount of traffic necessary. Dr. Adler, of Berlin, supported this view and told the conference how over a hundred separate transport companies in Berlin had since the war been amalgamated into one controlled by the municipality. Mr. Thomas Adams stressed the fact that traffic was not a separate problem, but could only be dealt with as a part of the main problem of distribution of population, one vital question being the density of the use of urban land in relation to street capacity. In the second day's discussion Mr. John Nolen, of Cambridge, Mass., U.S.A., spoke of the great success of parkways in America, and advocated the adoption of this system, and Mr. Clarence Stein described a very interesting garden city that he is planning at Radburn, near New York, where all the buildings have access for foot passengers completely separated from the traffic roads. Houses are built facing these footways, with approach for vehicles only at the back by small cul-de-sac roads. Where these footpaths cross the traffic roads they are taken either over or under, so that there is no reason for children going to school or any pedestrian ever to come into contact with the motor roads. This is a big step in the matter of planning for the motor age, and may well prove to be the basis of future planning both in America and in Europe.

On Thursday afternoon the general meeting of the Federation was held. Mr. John Nolen was elected president, and Mr. Pepler, of the Ministry of Health, honorary secretary. On Friday the conference met to report on discussions that had taken place in both sections, and on Saturday the whole party went on an excursion to the Spreewald.

Of the excursions I have not space to write in detail, nor of the dinner to which many of us were entertained by the Deutscher Bau and Boden Bank.

Some description of the housing as we saw it, of one or two of the outstanding buildings and the great Exhibition must suffice as an indication of how this most crowded and interesting week was spent. The slums of Berlin present a problem quite different from that of London. There are none of those squalid streets that distress the eye in the East End of London, but streets lined with large substantial buildings giving little indication of the bad conditions which exist behind; these conditions,

however, are such that they can only be compared with those of the lower east side of New York. The interior of the block has in many cases been built up almost solid, and the slum tenements are approached from small internal courts totally inadequate for lighting and ventilation. From the street Berlin appears the most spacious of cities, and it is only when looking down upon it from some height that one realises the existence of a congestion of population unequalled anywhere in this country. It is to people brought up in these conditions that the new flats come as deliverance, the balcony which forms a feature of every new apartment, with its ample fresh air and sunlight, meaning as much to them as the open development of the English housing scheme to our own slum dwellers. It is difficult even so to agree that this is the right method of housing land-hungry people, and the fact that every vacant area adjacent to working class districts is covered with allotments, and that 60,000 families are occupying huts or bungalows illegally constructed on these allotments indicates clearly the real wishes of the people. At present over 90 per cent. of the working class housing is being carried out in tenements, which the Germans say are forced upon them by the financial situation; but from the costs that I was able to ascertain, an average of about £500 per dwelling of two or three rooms, kitchenette and bath, it is difficult to believe that there is any economy in this method.

Dr. Hegemann, the well-known writer on town planning, drew my attention to cottages containing better accommodation than the flats which could be built for between £300 and £400. The main trouble seems to be that land speculation combined with the habit of great density of building has raised land values in Berlin to a point which precludes reasonably open development, even where the nature and amount of open land indicate it as the natural course. I found suburban land in Berlin reached prices varying from three to six times that of land in a similar relative position in London.

Of the architecture of these flats it is difficult to convey any impression without illustrations. Flat colour-washed walls, flat roofs, long horizontal lines, with large plate glass windows and balconies forming the main features, are the predominating characteristics. The blocks that we saw in course of construction consisted of steel or reinforced concrete frames filled in either with breeze blocks, or hollow tiles, and rendered in cement. In Berlin there have been over 150,000 dwellings erected with State assistance in some form or other since the war, but the shortage seems to be almost as acute as ever.

If in housing we have more to teach than to learn, there are other departments of building where the position is reversed. A visit to any of the modern restaurants in Berlin leaves one wondering why the English have so little imagination. The new Municipal Baths designed by Dr. Wagner are the finest I have ever seen, completely equipped, from a simple foot bath to the most elaborate medical bath, and with accommodation for sun bathing on the roof. In the centre of the building is a great swimming bath lined throughout with grey-green tiles about one inch square, and with footways, seats and walls in the same material. This occupies the height of about three stories of the rest of the building and is looked

down on by a balcony and French windows from the first floor. The great height and clean, simple lines of this bath, combined with the good spacing of tall windows on both sides, and the flat glass ceiling, make it one of the most attractive interiors one could wish to see. The crystal clear water and the gaily coloured costumes of the bathers complete a picture that is not easily forgotten. The Municipal bathing establishment on the Wansee, one of the great lakes outside Berlin, is another notable achievement. Here from 50,000 to 100,000 people may be seen bathing on a fine Sunday. The buildings, which include cabins for undressing, refreshment rooms, sun-bathing establishment, etc., occupy a strip of beach several hundred feet long, and are carried out in long simple horizontal lines with balconies and flat roofs supported on steel columns. Although this is a popular establishment within ten miles of the city which can be reached on the railway for a single fare of 3½d. and admission is only 3d., one could wish that our own fashionable seaside beaches might present any such pleasing and orderly prospect.

The great Building Exhibition deserves an article to itself; the Town Planning section alone was more than any of us had time to see adequately. The English section, though representing a large amount of executed work, was not specially well presented. The Continental nations had taken a tremendous amount of trouble to present their material in a way that would be attractive to the layman. From Rome there was a large-scale model of the centre of the City, showing the improvements undertaken and all the principal buildings in considerable detail; from Paris an elaborate series of models indicating different City improvements; from Berlin and other German cities a large selection of maps, often with special parts put into relief by the use of fretwork. This method was particularly effective in giving a visual idea of the different height zones of Berlin.

Other sections of the exhibition, which was splendidly set out for display purposes, with none of the congestion we suffer from at Olympia, contained various large scale models showing different methods of construction. One house was built entirely of copper sheeting; in another the walls were of compressed straw rendered in cement. This house had a reinforced concrete frame and stood on legs, about 12 feet above the ground, with the whole of the space underneath available for garden or other purposes. Another, a bungalow, was constructed entirely of reinforced concrete, with the roof in the form of an arc, and priced at £300. A series of small scale models submitted in competition showed what could be done in cottage building for a cost of £400. The majority of these were of the soap-box type of architecture. One or two, however, were of more orthodox construction, and there appeared little difference in the accommodation provided. This exhibition is well worthy of a visit from anyone who may be in Germany this summer.

The most valuable part of the conference, however, was, as usual, the unofficial part. It is the opportunity of personal contacts and discussion which one gets when so many people from all over the world, interested in the same subjects, are gathered together that most of all make these international meetings worth while.

## Empire Timbers for Decorative and Building Work\*

FROM time to time during recent years the Imperial Institute has furnished information to architects and others in regard to timbers derived from overseas countries of the Empire which can be recommended for decorative or constructional purposes in public and other buildings and in private houses. The interest in such timbers for use either as alternatives to the standard woods (mostly foreign) hitherto employed almost invariably for these purposes, or as materials affording a welcome change in appearance and character from the established woods, is steadily increasing, and it has been considered that an account of some of the suggestions made in this connection by the Imperial Institute might usefully be published. Acknowledgments are due to Major Ralph J. Holliday, M.C., Mr. E. Locks Latham, and Mr. H. Stainton Tireman (Timber Adviser to the High Commissioner for India), who are members of the Imperial Institute Advisory Committee on Timbers, and to Mr. E. Bryan Latham and Messrs. Wm. Mallinson and Sons, Ltd., for further particulars kindly supplied by them.

A few preliminary remarks on the rise of Empire timbers in commercial and public favour may not be out of place. Architects and builders are commonly regarded as showing a strong conservatism when considering proposals for the use of timbers to which they are not accustomed, and a similar reluctance to engage in business in new woods has hitherto been attributed to the timber trade. So far as this attitude is correctly ascribed to the interests mentioned, it must be recognised as being founded on the most rational basis. Timber merchants cannot be expected to take unlimited risk in introducing new timbers which they are aware will be avoided by their average customers because the woods are novelties; while architects, regarding the interests of their clients and their own reputation as matters of primary concern, have declined to risk the use of timbers of whose behaviour in practice they have no experience, and regarding which it has been difficult to obtain reliable information.

Strong effort has been made during the past fifteen years to free the interested parties from this deadlock. The Imperial Institute Advisory Committee on Timbers, established in 1916, has this object in view, and other outstanding factors which have contributed to the present changed position of affairs are the action taken by the Government of India, with the co-operation of Messrs. W. W. Howard Bros. and Co., to

market selected Indian woods; the publication of the report on Indian Timbers by the Imperial Institute Indian Trade Enquiry (1921); the Empire Timber Exhibition (1920), organised by the Department of Overseas Trade, which was remarkable for the display of Indian decorative woods; and the timber sections at the British Empire Exhibition at Wembley (1924-25). More recently, the Empire Timber Exhibition at the Imperial Institute (1928), which coincided with the publication of the "Descriptive List of Some Empire Timbers recommended by the Imperial Institute Advisory Committee on Timbers";† the Report on Timber by the Imperial Economic Committee (1928);‡ and exhibitions of Australian woods organised by the High Commissioner at Australia House, as well as displays of Empire timbers at trade exhibitions, have played their part in the movement. As the outcome of the report by the Imperial Economic Committee above mentioned, the Forest Products Research Laboratory at Princes Risborough is now devoting special attention to the development of the use of Empire woods. For the most part this official work would have been impossible and fruitless but for the co-operation and initiative of the timber trade. The results achieved to date afford a good example of what can be accomplished by a combination of official and commercial effort; while a number of enterprising architects and builders have given the final and essential impetus to the movement by the pioneer use of selected woods recommended to them. It is satisfactory to state that, to date, no failures of any material importance appear to have been reported.

The experience which has now been gained regarding a useful selection of Empire woods enables satisfactory replies to be given to the questions necessarily asked by prospective users. The timbers are establishing themselves on their merits. The decorative woods offer a wide range of choice in attractive and even handsome appearance. Practically all the timbers now coming into use are satisfactory in working qualities when once any special characters are understood by the workmen (in which respect the new woods differ in no way from the woods in standard use); in this connection it may be mentioned that a good range of Empire timbers is now used as routine material by the staff mechanics at the Imperial Institute for constructional and decorative work. Supplies and prices are reasonable although, in general, the choicer decorative woods are not cheap and find their natural and best

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† Obtainable from the Imperial Institute, London, S.W.7, price 2s.

‡ Cmd. 3175. Obtainable from H.M. Stationery Office, price 9d.

outlet in good or high-class work, a statement which is not intended to suggest that the use of the woods is feasible only for expensive undertakings. It is no detriment to Empire timbers to urge the importance of careful selection, and insistence on guaranteed completeness of seasoning when purchasing supplies. For all high-class work such precautions are taken as ordinary procedure in regard to foreign timbers, and Empire woods require similar consideration if justice is to be done to them. There is, however, no difficulty in obtaining satisfactory material from reliable timber merchants. Prospective users desire to inspect examples of the employment of the timbers in practice. Samples of the woods and some instances of their use may be seen at the Imperial Institute, and certain timber merchants now maintain showrooms displaying the use of the woods for panelling, joinery and flooring. Special attention, however, is drawn to the register of notable examples of the use of Empire woods for construction and decorative purposes in public and other buildings which is maintained by the Empire Marketing Board. The register is available for consultation on application to the Secretary of the Board. A few notable examples of such use are mentioned below.

Reference may here be made to the fact that, at the instance of the Imperial Institute Timbers Committee, application was made to the London County Council for a small number of Empire timbers selected by the Committee to be submitted to the official tests of the Council with a view to their inclusion in the list of timbers mentioned in the Schedule of the London Building Acts (Amendment) Act, 1905, as fire-resisting materials. The following woods have been accepted by the Council as fire-resisting: Andaman Padauk; Crabwood and Mora from British Guiana; African walnut and Iroko (African teak). An additional number of very useful timbers has thus become available for essential structures of buildings.

The following pages contain suggestions as to timbers of Empire origin which can be employed with satisfactory results in the construction of public and commercial buildings and private houses. The principal uses for which timbers are suggested are panelling, staircases, joinery, flooring and carcassing. The woods are not described in detail. Characteristic features are usually given and fuller particulars will be found in the "Descriptive List of Some Empire Timbers recommended by the Imperial Institute Advisory Committee on Timbers (1928)." A further publication dealing with Empire woods is to be issued by the Empire Marketing Board. No reference is made below to English home-grown timbers, such as oak, brown oak, walnut, ash or elm, whose qualities are widely recognised.

#### TIMBERS FOR PANELLING.

A useful number of Empire woods form admirable

materials for panelling. Selected timbers are highly decorative, and sufficient experience has now been gained with them to show that they stand well and are entirely satisfactory for the purpose. It is strongly recommended that the timbers be used as veneer upon an approved backing, preferably a plywood or laminated backing.

#### Mahoganies.

MAHOGANIES of Empire origin are among the finest in commerce, and now form a large proportion of the mahoganies used in industry. Practically all the grades of foreign mahoganies, with the exception of the Cuban and San Domingan sorts, can be matched as regards general characters and working qualities, and there is no reason why the Empire woods should not be used for most purposes where mahogany is desired. The woods have an excellent appearance, and figured material, over a wide range of development, is readily obtainable. The woods have most satisfactory working qualities and take colour and polish to perfection. The principal varieties are HONDURAS MAHOGANY (*Swietenia macrophylla* King) from British Honduras, which needs no more than mention; and the African mahoganies marketed as BENIN, LAGOS, CHERRY and SAPELE mahoganies (from Nigeria), together with the AXIM, SECONDEE (Secondi) and ACCRA sorts from the Gold Coast. Sapele mahogany is derived from trees of the genus *Entandrophragma*; the remaining African mahoganies mentioned are obtained from species of *Khaya*. Both these genera belong to the true mahogany family (Meliaceæ). When African mahogany is required it is most desirable to order it under the names quoted (Benin, Lagos, etc.) and not as "African mahogany." Sapele mahogany is well known for the characteristic "stripe" when the timber is quarter-sawn. Only quarter-sawn stock of this mahogany should be used, and it is best employed as a veneer. The extent to which the "stripe" can be used in panelling is a matter for personal decision.

#### Indian Timbers.

A measure of the decorative and practical value of the fine series of Indian woods introduced in recent years is afforded by the importance of the buildings in which they have been freely used for panelling and other purposes. The most notable instance of such use is India House, Aldwych, and special mention may also be made of the Bank of England in Finsbury Circus, and the offices of Imperial Chemical Industries, Ltd. At India House, extensive panelling, which is probably unrivalled as concerning the respective timbers, has been carried out in Laurelwood, Burma Padauk, Silver Greywood, White Bombway and Kokko. All the timber used is in veneer mounted on a backing of Moulmein cedar (*Cedrela Toona* Roxb.), a wood of proved merit for this purpose. Fine workmanship

has enhanced the beauty of all the timbers used, but special reference may be made to the results obtained with figured Burma Padauk, Laurelwood and Kokko. Notes on the woods used will be found below.

A small but instructive example of the use of Indian woods for utility and decorative purposes is afforded by the new series of cases for panoramas shown in the Indian Section of the Public Exhibition Galleries of the Imperial Institute, where Gurjun, White Chuglam, Teak, Silver Greywood, Andaman Padauk, Indian White Mahogany and Kokko have been successfully used for panelling and joinery.

**INDIAN LAURELWOOD** (*Terminalia tomentosa* Wight and Arn.). One of the finest and most beautiful of the new Indian timbers. It bears a general resemblance to walnut in colour and figure, but the character of the wood is distinctive and attractive on its own merit. It is hard and difficult to work and needs careful selection and matching, but is worth all reasonable trouble and expense. The panelling constructed in this timber for the Central Hall of the India Pavilion of the British Empire Exhibition, 1924, when the timber was used in veneer on a backing of Moulmein cedar, is an example of the proved successful use of the wood for the purpose. Sections of this panelling, shown at the Timber Exhibition at the Imperial Institute in 1928 by Messrs. W. W. Howard Bros. and Co., were in perfect condition.

**BURMA PADAUK** (*Pterocarpus macrocarpus* Kurz) is closely related to the more striking and better-known Andaman Padauk, from which it differs chiefly in its more subdued reddish-brown colour. The figured material is of exceptional beauty and dignity, and must be regarded as one of the best panelling timbers available. The wood takes an excellent polish and has good technical qualities, although it is hard and a little difficult to work.

**INDIAN SILVER GREYWOOD** (*Terminalia bialata* Wall.). An ornamental timber with a bold figure which renders it specially suitable for large panels. The varying colour (yellowish-grey to grey-brown) is one of the characteristic features of the wood; the tones have little or no resemblance to stained "greywood," but are quite permanent and render the wood a useful substitute for the popular walnut. The working and polishing qualities are satisfactory, but care is needed in gluing. The wood is now being used by the London Midland and Scottish Railway Company for the internal decoration of "luxury" coaches. It is suggested as a useful alternative to the walnut at present so much used for the panelled backgrounds of shop windows. The panelling of the Georgian Dining Room of the India Pavilion at Wembley was a notable instance of the use of this wood.

**WHITE BOMBWAY** (*Terminalia procera* Roxb.). This timber is as yet little known in this country, but is an

attractive decorative wood which works and finishes well. It is a lustrous yellowish-grey to light brown wood, often with darker streaks, and is close and even grained. It is comparatively cheap and supplies a decorative material for less important work.

**KOKKO** (*Albizia Lebbek* Benth.) is a handsome lustrous brown timber showing a considerable variety in colour and markings. Finely figured material with parallel bands is available, as is shown in the remarkable panelling in this wood at India House. Kokko is hard, has a fine texture with somewhat open pores and stands well. It needs careful finishing, but an excellent surface and polish are obtainable.

**ANDAMAN PADAUK** (*Pterocarpus dalbergioides* Roxb.). The handsome dark crimson variety of this timber is often beautifully figured and forms a decorative wood of the first class, though the more brightly coloured timber does not suit all tastes. The colour, however, mellows with time to a fine golden brown, and useful examples of the appearance of the wood after 30-40 years' standing are afforded by the fittings in All Saints' Church, Paddington, and the panelling of the Jehangier Hall at the Imperial Institute, South Kensington. A fine effect is produced in suitable cases when panelling in this timber is relieved with ebony mouldings or beadings. The timber is officially recognised as fire-resisting.

**TEAK** (*Tectona grandis* L.). The decorative value of selected teak is not fully recognised, the familiar more or less plain variety usually being regarded as expressing the full extent of the ornamental capabilities of the wood. The selected timber used in constructing the new showcases in the Indian Section of the Imperial Institute illustrates the value of even moderately figured wood. Highly figured material, however, is also available and is one of the most ornamental timbers for high-class panelling. Objection is sometimes raised to the characteristic odour of freshly worked teak; the smell is not permanent and should not be regarded as a drawback to the use of the wood for internal work.

**INDIAN WHITE MAHOGANY** (*Canarium euphyllum* Kurz) is one of the most useful of the Indian woods if quarter-sawn; the flat-sawn timber is apt to "move" unless used for fixed work. Quarter-sawn stock resembles a pale, banded mahogany. The wood is mild and straight grained, works well and stains to any desired colour; the unstained, clear, polished timber, however, has a very good appearance, and is recommended as worth consideration for domestic decorative work. The timber needs careful finishing, but no special difficulty is involved. Botanically, it does not belong to the mahogany family.

**WHITE CHUGLAM** (*Terminalia bialata* Wall) is a pale yellow-grey mottled wood with good and easy working qualities. It stains and polishes well and is very satis-

factory for light-coloured panelling and for ornamental structural work.

**GURJUN** (*Dipterocarpus* spp.). A pale reddish-brown timber of bright, clean appearance which works excellently and polishes well, especially good results being obtained with a dull "egg-shell" finish. It is chiefly known as a flooring wood and has been little used for panelling, but is well worth attention for this purpose.

**BURMA MAHOGANY** (*Pentace burmanica* Kurz). This valuable wood is worth full consideration for decorative work. It does not belong to the mahogany family, but resembles Cuban mahogany in general appearance; figured material is often obtainable. The working and polishing qualities are satisfactory, but carefully seasoned stock is essential. Panelling at Sidney Sussex College Extension, Cambridge, is carried out in this wood.

**EAST INDIAN ROSEWOOD** (*Dalbergia latifolia* Roxb.). This fine decorative wood is perhaps too dark in colour for prevailing fashion, but it should be considered for use in special cases, as it is one of the most ornamental timbers available.

**EAST INDIAN (CEYLON) SATINWOOD** (*Chloroxylon Swietenia* DC.) is too well known and valued to need more than mention.

#### *Australian and New Zealand Timbers*

**BLACK BEAN** (*Castanospermum australe* A. Cunn.). Selected figured material of this timber is probably the finest decorative hardwood of Australia. It is dark walnut in colour, variegated with lighter and darker bands, and works and finishes well. If used in the solid, quarter-sawn material should be used; the highly decorative flat-sawn timber is quite satisfactory as veneer. The timber is particularly well suited for doors and panelling, for which purposes it has been used in the new offices of *Punch*.

**BLACKWOOD** (*Acacia melanoxylon* R.Br.). The figured material (especially the "fiddle-back" variety) of this Australian wood is strikingly ornamental, and, although not common in trade, is well known and obtainable on enquiry. It is used in veneer only. The plain blackwood, employed very successfully for flooring, has a quite different appearance.

**MOUNTAIN ASH** (*Eucalyptus* sp.), in its figured or flowery varieties, is one of the most beautiful of Australian woods. It is a bright, light-coloured timber with pale brown elaborate figuring, and makes handsome panels which can be effectively stained. The figured material is not common but is well known and usually available as veneer in London.

**QUEENSLAND WALNUT** (*Endiandra Palmerstonii* (Bail.) C. T. White). During recent years this timber has been widely used in the United States, where it is appreciated for its decorative value and working qualities. It is pale chocolate-brown to greenish-brown in colour and presents a great variety of attrac-

tive figuring. Elaborately ornamental timber is obtained from the butts and rootstocks, but does not yet appear to have reached this country in quantity. The working and polishing qualities are quite satisfactory, especially if quarter-sawn stock is used. The timber is an excellent alternative to American walnut and forms very attractive panelling. The decorative effect on the whole is subdued.

**SILKY OAK** (*Cardwellia sublimis* F. Muell.). A clear, bright, light brown timber with a characteristic spangled or wavy figure resulting from the broad and well-marked medullary rays. It forms excellent panelling when used in veneer, which enables useful widths to be built up. The working qualities are quite satisfactory.

**QUEENSLAND MAPLE** (*Flindersia Brayleyana* F. Muell.). A highly lustrous, pale pink timber of which selected figured material from the butts and rootstocks is of special decorative value. Used as veneer.

**TASMANIAN OAK** and **VICTORIAN OAK**, closely related *Eucalyptus* timbers, are valuable where a clean, plain oak effect is required for panelling, skirtings and mouldings. The characteristic figure of true oak is absent. It is important that the timber should be carefully selected from thoroughly seasoned stock.

**RIMU** (*Dacrydium cupressinum* Soland.) is one of the few decorative woods of New Zealand available in this country. It is a softwood, strong, close-grained, reddish-brown in colour with lighter and darker bandings and streaks. It is easily worked.

#### *West African Timbers*

In addition to the African mahoganies mentioned above, the three following timbers from British West Africa (chiefly Nigeria) are worth full consideration for panelling:

**NIGERIAN WALNUT** (*Lovoa Klaineana* Pierre ex Sprague). Also known as African walnut and Benin walnut. Examples of the decorative use of this timber are the panelling of the Lecture Hall at Emmanuel College, Cambridge, and the panelling of show-rooms in Messrs. Liberty and Co's Store, Regent Street, London. It is a walnut-brown wood usually showing a golden-brown lustre with a dark brown or black streaked and banded figure. It is not difficult to work, and the usual technical qualities are quite satisfactory; excellent results are obtained with both high and dull polishing. Planks up to 24 in. wide are available. Recognised by the London County Council as fire-resistant.

**IROKO or AFRICAN TEAK** (*Chlorophora excelsa* Benth. and Hook.). This timber, usually employed for other purposes, has distinct decorative value and selected material might well be used for panelling. It is now recognised by the London County Council as fire-resistant. The wood is pale to dark brown in colour, showing parallel bands of different tones, is somewhat

cross-grained and requires care in finishing. The wood is not related to true teak and bears little resemblance to that wood.

WEST AFRICAN SATINWOOD (*Afrormosia* sp.), sometimes known as Anyeran (Anyeran), is a fine decorative wood from Nigeria, well-figured material bearing a resemblance to East Indian satinwood. The wood is not always in stock but is well known to firms dealing in West African timbers.

#### Canadian Timbers

The chief available Canadian woods suitable for decorative work are:

CANADIAN ROCK MAPLE (*Acer saccharum* Marsh.). The ornamental value of the bird's-eye and other figured varieties of this wood are too well known to need reference other than to the necessity for careful selection on account of the variation met with in commercial stocks.

CANADIAN BIRCH (*Betula lutea* Michaux). Decorative material of great beauty is obtained by appropriate conversion of this timber. The rotary-cut veneer is an excellent wood for panelling and is well suited for high-class domestic work.

BRITISH COLUMBIA DOUGLAS FIR or BRITISH COLUMBIA PINE (*Pseudotsuga taxifolia* Brit.). Probably the most characteristic of Canadian timbers. The highly figured rotary-cut material is now widely used for panelling of rooms and doors in this country, though the boldness of the figure, especially after staining, may sometimes be considered excessive. When used in conjunction with edge-grain stock for framing, an excellent result is obtained, as may be seen in several examples of cases made for panoramas in the Exhibition Galleries of the Imperial Institute.

B.C. WESTERN HEMLOCK (*Tsuga heterophylla* Sarg.). A British Columbia softwood having a general resemblance to Douglas fir but pale yellow-grey in colour. Rotary-cut veneer or flat-sawn timber is highly figured and well suited for decorative panelling. The wood gives excellent results with proprietary staining processes and might be more widely used when so treated.

B.C. WESTERN RED CEDAR (*Thuja plicata* D. Don). A fine softwood from British Columbia, pale purple-brown in colour, and giving a pleasing, quiet effect when used for panelling. When flat-sawn or rotary cut it has a strong, wavy figure, and such material is very decorative. The wood is somewhat soft and should not be used for work exposed to rough usage.

#### West Indian Timbers

In addition to mahogany, two woods of British Honduras are worth special mention for decorative work.

BRITISH HONDURAS ROSEWOOD (*Dalbergia Stevensonii* Standl.), which is allied to East Indian rosewood, is a

timber of great beauty, as is well shown in the panelling of an exhibition case in the British Honduras Court at the Imperial Institute. Next to figured mahogany, it is probably the finest decorative wood of the British West Indies.

BRITISH HONDURAS CEDAR (*Cedrela mexicana* Roem.) is perhaps the best of the Central American cedars. It is a well-known aromatic wood admirably adapted for plain panelling.

BRITISH GUIANA CRABWOOD (*Carapa guianensis* Aubl.) is a plain, bright, mahogany-like timber which has been successfully used at the Imperial Institute for the construction of an ornamental screen and is well worth attention for decorative work. It is essential that quarter-sawn and carefully seasoned material should be used. The timber is recognised as fire-resistant by the London County Council.

#### North Borneo Timbers

SERAYAH (SERIAH), derived from species of *Shorea*, is marketed in two varieties, viz., red serayah and white serayah, and is now becoming well known in this country, especially for the decoration and internal fittings of railway carriages. The red variety is perhaps to be preferred and is sometimes described as Borneo mahogany and Borneo cedar. Both varieties are plain but attractive woods resembling mahogany or cedar, and form excellent quiet panelling. The working qualities are quite satisfactory.

#### TIMBERS FOR STAIRCASES

At both the Empire Timber Exhibition (1920) and the Wembley Exhibition (1924) specially constructed staircases were among the most important examples of the use of Empire woods for structural and decorative purposes. Staircases offer special opportunities for the use of a variety of timbers in consequence of the varying requirements for different parts of the structure, e.g., the carcassing, ornamental panelling, turnery, carving, stair treads and risers. For all these uses it is possible to recommend Empire woods as entirely satisfactory. At the Exhibitions mentioned Andaman Padauk and Indian Silver greywood were used and found very successful both as regards appearance and standing qualities. Most of the woods recommended above for panelling would also be found suitable for the decorative work and turnery of staircases; Andaman Padauk, Burma Padauk, Indian Laurel, figured Teak, Burma mahogany, Kokko, the African and Honduras mahoganies, Queensland walnut, Silky oak and Nigerian walnut are specially suggested. For treads and risers Gurjun, Canadian maple, and Australian blackwood and Jarrah may be mentioned. Jarrah, Karri and British Guiana Mora (*Dimorphandra Mora* Benth. and Hook.), are specially adapted for the treads of staircases subject to hard usage.

Special attention is called to the fine results obtained

with Andaman Padauk for carved balusters and newel posts. The beautifully carved balusters surrounding the gallery in the central hall at India House have been carried out in a pale variety of the wood, and it is difficult to overstate the decorative effect.

For certain types of staircases fire-resistant woods are essential. In this connection reference is made to the timbers mentioned above as having been recently approved by the London County Council as fire-resistant: teak, jarrah and karri are similarly accepted.

#### TIMBERS FOR JOINERY

Timbers, both hardwoods and softwoods, satisfactory in all respects for the main types of joinery, viz., doors, windows, sashes and sills (as well as for office and similar heavy fittings), may be obtained from Empire sources, and the usual requirements for materials for high-class work, medium grade and cheaper work can also be satisfied. A series of eight high-class double and single doors, designed by distinguished architects and manufactured by Messrs. Holloway Bros. (London), Ltd., from selected Empire woods was shown at the Imperial Institute Empire Timber Exhibition, 1928, and illustrated the suitability of the following woods for the purpose: Andaman Padauk, Indian Silver greywood, White Chuglam, Indian Laurelwood, Indian White mahogany, White Bombway, Kokko and Nigerian walnut. Other timbers suggested for similar classes of work are: Indian rosewood (used for the front doors of India House), Andaman Padauk (inside doors at India House), Australian blackbean, Australian walnut, Silky oak and Burma mahogany, in addition to mahoganies.

For doors of good appearance and capable of hard usage Burma teak, White Chuglam, Honduras mahogany, British Columbia Douglas Fir and Iroko are recommended. Doors made from the first three timbers mentioned, and intended for use in public baths and hospitals, were exhibited by Messrs. Holliday and Greenwood, Ltd., at the Exhibition already mentioned.

IROKO (African teak) is an admirable timber for high-class joinery and is particularly well suited for window frames, sashes and outside doors on account of its durability and resistance to the weather. Frames, sashes and outside doors, manufactured experimentally from this timber by Messrs. Holliday and Greenwood, Ltd., were fitted into a store at the Imperial Institute in 1918 and received no paint or other protection. In spite of the exposed position of the building the joinery mentioned is in excellent condition.

TASMANIAN OAK and VICTORIAN OAK (Eucalyptus woods) also are valuable joinery timbers, useful as alternatives to plain oak for skirtings, framing, etc. The Indian WHITE CHUGLAM is also suitable for the same purpose, and is so employed at India House.

GREENHEART (*Ocotea Rodiei* Mez), the characteristic timber of British Guiana, has hitherto been known mainly for its use for marine piling and dock work. Sawn timber in a variety of sizes is now available, and there is little doubt that this durable wood, which works well, would form an excellent material for outside door and window joinery.

No special mention of TEAK is necessary since it is universally recognised as a joinery timber of the highest class for both interior and exterior work. GURJUN (*Dipterocarpus* spp.), another Indian timber, is also valuable for outside doors and other exposed work.

Reference may be made to the Indian timber PYINMA (*Lagerstroemia speciosa* Kurz), which is recommended as particularly suitable for most classes of joinery where a wood of good appearance is required at a moderate cost. It is strong and durable, comparatively light, and easy to work. Occasionally, figured material is available and this is well adapted for door panels and other ornamental work. The timber has been successfully used for a panorama case at the Imperial Institute.

A number of Canadian softwoods form excellent material for the medium and cheaper classes of joinery. BRITISH COLUMBIA DOUGLAS FIR as rotary-cut veneer for panelling, combined with edge-grain stock for styles and rails, is now widely used for doors. B. C. WESTERN HEMLOCK, though not so strong a timber, would be entirely satisfactory for the same purpose and has a distinctive and pleasing colour. WESTERN RED CEDAR, also from British Columbia, forms handsome doors, but the surface is somewhat easily dented and the wood should not be used for joinery likely to receive hard wear. The timber, however, is very durable when exposed to the weather. CANADIAN RED PINE (*Pinus resinosa* Ait.), often marketed as Ottawa Red Pine and Quebec Red Pine, among Empire softwoods is the timber which resembles most closely Baltic redwood both in appearance and character, and forms a useful substitute for that wood. The less expensive grades of BRITISH COLUMBIA SITKA SPRUCE (*Picea sitchensis* Trautv. and Mey.) and WHITE or YELLOW PINE (*Pinus Strobus* L.), and also WESTERN WHITE PINE (*Pinus monticola* D. Don) are valuable joinery woods. BORNEO TEAK is well suited for framing and joinery exposed to the weather, as also is BORNEO CAMPHOR WOOD (*Dryobalanops aromatica* Gaertn. f.), sometimes offered as mahoborn teak.

For sills and treads subject to severe exposure or usage, Teak, Iroko, Greenheart, Mora and Borneo teak are valuable woods. For exceptionally severe conditions, BURMESE PYINKADO (*Xylia dolabriformis* Benth.) is perhaps unrivalled. Attention is called to the fire-resisting timbers mentioned above.

## TIMBERS FOR FLOORING

Since the war, much experience has been gained by builders and flooring manufacturers in the use of Empire woods for flooring, and it is now possible to recommend with confidence a number of timbers for this purpose as alternatives to the invaluable oak. In addition to being wholly satisfactory as regards the special qualities required in flooring timbers, the woods vary widely in appearance, colour and ornamental character, and afford a welcome choice of material when variants from the standard types of flooring are desired. Such woods are now freely used and there is no doubt of their satisfactory character provided fully seasoned and accurately manufactured stock is employed. These desiderata are essential, as also is the satisfactory preparation and condition of the sub-floor. Strips and blocks are available and combinations of the timbers have been successfully used in parquet flooring.

CANADIAN HARD MAPLE is one of the finest decorative flooring woods and requires no more than mention. TASMANIAN and VICTORIAN OAKS if properly seasoned form excellent utility flooring employed either as open flooring or covered with linoleum or rubber. The woods give a particularly clean effect and they can be stained if desired. They should be cheaper than other woods mentioned. JARRAH (*Eucalyptus marginata* Sm.) makes an excellent red-brown floor of great durability; it is available in blocks and strips. KARRI (*Eucalyptus diversicolor* F. Muell.) is also a valuable flooring wood of good appearance and great durability. AUSTRALIAN BLACKWOOD, supplied chiefly as strips, occurs in shades of chocolate brown, and forms a handsome, durable floor. QUEENSLAND SILKY OAK is also an attractive flooring timber. Recently, AUSTRALIAN WALNUT has been used for flooring and appears to be entirely satisfactory.

Among Indian woods, TEAK is a well-known flooring timber with excellent wearing qualities, and ANDAMAN PADAUK may be similarly described with additional reference to its striking appearance. KOKKO has also been used for flooring. GURJUN and KOKKO are the flooring timbers used at India House. Both are excellent materials for the purpose. GURJUN is especially durable and can be worked to a fine lustrous surface. It is relatively silent in use and is well adapted for ballrooms. INDIAN LAURELWOOD and SILVER GREYWOOD have also been used for flooring in private houses. Examples of parquet floorings made from most of these timbers were shown by Messrs. W. W. Howard Bros. and Co. at the Imperial Institute Timber Exhibition, 1928.

Carefully selected material of BRITISH COLUMBIA DOUGLAS FIR used as edge-grain blocks is well known as making a hard-wearing floor of good appearance. A timber recently offered as flooring strips and worth

careful consideration is BRITISH GUIANA GREENHEART. The appearance is excellent and there can be no doubt as to satisfactory wearing qualities. Probably the "newest" Empire woods for flooring are RHODESIAN TEAK (*Baikiaea plurijuga* Harms.) and RHODESIAN MAHOGANY (*Copaifera coleosperma* Benth.), both of which appear to be satisfactory for the purpose.

## SOFTWOODS FOR CARCASSING AND GENERAL CONSTRUCTION

Softwoods from Empire sources available in this country for constructional work, e.g., beams, roofs, joists and general carpentry, are confined to a group of Canadian timbers comprising several first-class species which may be used with confidence as alternatives to Baltic yellow (red) deal, Baltic white deal, and, in one instance, in place of American pitch pine for many purposes. These timbers are:

BRITISH COLUMBIA DOUGLAS FIR, a constructional timber of high reputation on account of its large dimensions, great strength, freedom from defects, good working qualities and relatively low cost. It is readily available and is a useful substitute for Baltic yellow deal, while selected material can take the place of pitch pine for shoring timbers and similar heavy work. It should not be used in unventilated positions. The timber is somewhat more difficult to work than Baltic yellow deal and does not take paint well.

CANADIAN RED PINE is a useful substitute for yellow deal. It is hard and durable, takes paints well and is suitable for outdoor work if required. BRITISH COLUMBIA WESTERN HEMLOCK is also a useful timber for general construction work though not so strong as Douglas fir. It is available in large sizes, has good working qualities and takes paints well. It is stated to be vermin proof.

QUEBEC SPRUCE and ST. JOHN SPRUCE (*Picea* spp.) and BRITISH COLUMBIA SITKA or SILVER SPRUCE form useful alternatives to Baltic white deal. The Sitka spruce is available in large sizes and has an excellent appearance; the price, however, is somewhat high and the wood is not used largely for constructional purposes.

CANADIAN YELLOW or WHITE PINE (Quebec Pine) is well known for superior carpentry but is now very expensive. A useful alternative is WESTERN WHITE PINE from British Columbia, which is now on the market.

## TIMBERS FOR DOMESTIC OFFICES

Several Empire timbers are well suited for the wooden fixtures and other equipment of kitchens and sculleries of private houses, hotels and restaurants, and public institutions. Both softwoods and hardwoods are available. The former comprise excellent substitutes for the Baltic softwoods usually employed for the less expensive type of fittings, and with due

selection are capable of being used either varnished or painted, or as the basis of the hard cellulose varnishes and enamels. Among softwoods may be mentioned BRITISH COLUMBIA DOUGLAS FIR, which should be used plain, varnished, wax finished or stained; it is valuable for its hardness and durability.

BRITISH COLUMBIA WESTERN HEMLOCK is well suited for dressers, cupboards and similar joinery. CANADIAN RED PINE serves well for shelving, benches, tables, etc., in place of Baltic red deal.

QUEBEC SPRUCE and ST. JOHN SPRUCE form useful substitutes for Baltic white deal, especially where the latter is used for surfaces required to be kept "white" by scouring. They are also well suited for painting, staining and cellulose enamelling. For superior work in softwoods CANADIAN WHITE (yellow) PINE and grades of SITKA SPRUCE are suggested, and also the WESTERN WHITE PINE from British Columbia. Attention is also drawn to NEW ZEALAND KAURI PINE (*Agathis australis* Salisb.) for special purposes where a timber of fine uniform texture and of exceptional width is required; prices are somewhat high and supplies are restricted, although sufficient to meet likely demands.

Hardwoods which may be mentioned for these purposes are: TASMANIAN OAK and VICTORIAN OAK, especially valuable for domestic fittings on account of their clean appearance. EAST INDIAN TEAK, well known and valued for scullery table tops, benches and purposes where hard-wearing qualities and resistance

to wet are required; also for plate racks and draining boards. IROKO is also strongly recommended for these purposes; it has the merit of being cheaper than teak.

The value of CANADIAN HARD MAPLE and CANADIAN YELLOW BIRCH for domestic office equipment is well known.

#### TIMBERS FOR OTHER PURPOSES

The construction and fitting of stabling affords opportunities for the use of Empire woods. For stall partitions DOUGLAS FIR, CANADIAN ROCK ELM, EAST INDIAN TEAK, IROKO and JARRAH are suggested. CANADIAN MAPLE and CANADIAN ROCK ELM are suitable for feeding troughs and racks. For structural work DOUGLAS FIR or TEAK might be used, according to the type of building concerned.

TEAK, IROKO and GREENHEART would be admirable woods for outbuildings, summer-houses and other garden structures on account of their durability and good appearance. The use of wooden shingles for the roofs of garden buildings suggests the value of WESTERN RED CEDAR shingles for this purpose. Red cedar is remarkably durable and is the principal shingle timber of Canada.

The Nigerian timber OBECH ( *Triplochiton scleroxylon* K. Schum.), also offered as African white-wood and Larana, is an excellent, pale-coloured, soft hardwood, valuable for a variety of construction work. It has good working and painting qualities and stands well.

## Reviews

### ACOUSTICS FOR ARCHITECTS

PLANNING FOR GOOD ACOUSTICS. By Hope Bagenal [A.] and Alexander Wood, D.Sc., M.A. La. 80. Lond. 1931. [Methuen.] £1 2s. 6d.

Reviewed by P. W. BARNETT [A.]

With the increasing complexity of building construction and practice the architect is of necessity tending more and more to relieve himself of certain of the responsibilities related to his duties by enlisting the aid of the specialist. Early collaboration with the structural engineer, the heating and ventilating engineer, the electrical engineer and a small army of others possessed of special knowledge and up-to-date information in their respective spheres, is now, of course, recognised as the only procedure capable of engendering a satisfactory modern building.

When, however, we consider the question of acoustic design, arising as it does in the case of practically every room intended for human occupancy and involving a pre-determination of the siting, size, shape, internal

treatment and enclosing structure of such rooms, we are faced with the realisation that, unless the architect takes care to make himself master of available information on this particular subject, he will be failing to assume a responsibility which may reasonably be deemed to be his in his primary function as designer. The coming generation of architects, unlike the past and to some extent the passing, will certainly not be justified in setting aside this responsibility on the grounds of absence of literature, of a readily assimilable nature, on the physics of sound as applied to building acoustics. In this respect the indebtedness of the architectural profession to Mr. Bagenal and Dr. Wood at intervals throughout the past ten years or more is well known. They have now fittingly capped their previous services with a text book which presents to architects in an acceptable form all that they need to be told about the science of architectural acoustics as it stands at present.

Of the comprehensive nature of the work there can be no doubt. From it we may obtain the scientific reasons for the majority of us choosing the bathroom

as the chamber best suited for our vocal experiments, or we may learn how to build a theatre for the performance of *Die Meistersinger* and rest unhaunted thereafter by the ireful shade of Wagner: we may find out how to prevent the acquisition of a client who bemoans the embarrassments of noisy sanitary fittings, or we may discover how to die without Albert Halls on our acoustic consciences.

In the first chapter the reader is given a clear explanation of just so much of the physics of sound as is essential for a proper understanding of the later chapters, and in the second is led gently up to the simple but all-important reverberation formulæ and their application at a gait which will not distress the most weak-kneed of mathematicians. After this necessary introduction the authors lose no time in getting down to brass tacks so far as the architect is concerned. The general basis of acoustic design is fully explained in terms which the architect will appreciate and then follow five or six chapters which deal most adequately with the design of practically every type of auditory it is possible to call to mind. To the problem of sound-absorbing materials and how to employ them a separate chapter is devoted; so also with the special difficulties arising in tropical countries and the influence of ventilation on the acoustics of halls. The sound transmission problem which has become so acute under modern conditions, can be properly viewed after a careful study of the pages devoted to it; so far as it is possible to lay down hard and fast rules for its alleviation and to illustrate remedial measures, this has been done. Of the utmost importance to assessors of architectural competitions, competitors and architects in general is the Summary of Practical Points in Chapter XV. The authors have generously and optimistically included as appendices, translations of this Summary in three foreign languages, and it is to be hoped that when occasion arises they will be rewarded by seeing these translations put to use. Much might be said about the less than casual attention which has been paid to acoustic properties in competition designs for important halls where good hearing conditions should have been a first consideration. However, at the moment it may be as well to emulate the restraint of the authors in this connection and to rely on the presentation of the facts in such books as theirs to bring home to assessors and competitors alike that there are certain clearly defined principles, interpretable into rules controlling size, shape and other architectural properties, the violation of which will mean acoustic failure. The final chapter comprises a fascinating account of the historical development of buildings acoustically planned.

There are 236 illustrations representing an immense amount of labour. The drawings, which are well drawn and excellently reproduced, range from an ingenious diagram devised to demonstrate wave motion and

charts and curves to plans and sections and sound-path analyses of famous buildings. Amongst the photographs are several which give a good indication of the decorative effects obtainable with sound-absorbing materials in acoustically treated rooms. Italicised sentences and paragraphs are judiciously employed throughout and indeed it would be found, if these were all extracted and collected together, that the result would be a striking, complete summary of all the vital points of acoustic design. In one or two places in the text the hyper-sensitive may detect a slight looseness in phraseology and very occasionally a somewhat daring generalisation, obviously due to excessive zeal in driving home a point, may provoke the bellicose; but bearing in mind the nature of the subject and the wide scope of the work, the scarcity of such minor lapses is remarkable.

The book should be read from cover to cover by all architectural students. The practitioner is recommended to follow the same line; if in the first place he merely consults it with some specific acoustic problem in mind he will find the information he seeks and will surely gather the incentive to extend his acquaintance to the remainder of the contents. To those who are already familiar with the subject in general, the collection of plans and acoustic data relating to buildings, old and new, famous and notorious, will form an invaluable record for reference purposes; they will find, too, much to reflect upon in the views expressed on the requirements of music with special regard to musical tone, an aspect of acoustic design which has been too lightly considered or entirely ignored hitherto.

#### CORNWALL.

CORNWALL: A SURVEY, WITH SUGGESTIONS. By W. Harding Thompson. With notes on the antiquities of Cornwall, by Chas. Henderson. (Council for the Preservation of Rural England. 40. Lond. 1930. [Univ. Lond. Press.] 17s. 6d.)

Reviewed by

Professor PATRICK ABERCROMBIE, M.A. [F.]

This is the second Survey to be produced as a part of the policy of the Council for the Preservation of Rural England. The Cornwall branch has followed the Thames Valley branch with a volume uniform in size and of similar scope. It is sincerely to be hoped that other districts and counties of England will follow the example set by these two branches. In time there should be a complete survey of England, a record of its present condition and past treasures, together with suggestions for the future. These works, which have been called Amenity Surveys, are distinct from the published Regional Planning Schemes in that they have not been prepared for statutory authorities, but for independent groups of people, who are banded together for the purpose

of preserving England from final destruction. It is quite possible, of course, that the resemblance, in parts at any rate, of an Amenity Report is close to that of a Regional Report, which deals with a county containing striking beauties. But there is room for both types, for the free and unfettered consideration of amenities and for the more official study of the preliminaries of town and country planning. In the latter such things as careful catalogues of antiquities of a county must be relegated to a comparatively small space, and suggestions for future guidance in statutory planning have to be made with the concurrence of the local authorities concerned. The Amenity Reports have a freer scope in both these respects. Thus they are able, as in the case of this admirable report on Cornwall, to give an almost complete photographic survey of the coast and to suggest a bold policy of action with regard to its preservation in some form of a National Park. It is to be hoped that local authorities, studying such Amenity Reports prepared under the auspices of a Committee containing in addition to their own representatives a very strong and powerful epitome of the life of the county, will be emboldened to take action.

Mr. Harding Thompson is greatly to be congratulated on the thoroughness of his report and the artistic way in which it has been produced. In the difficult art of the coloured lithograph map he has been extremely successful: the three-quarter inch scale plans are clear in form and attractive in colour, and have been wisely based on the sound example of Speed. There are, in addition, several excellent detailed plans of coastal towns. The report quite rightly concentrates to a considerable extent upon the seaboard, but also contains valuable chapters on the rivers, each of which with its tributories and bridges is traced to its source and to the inland moors and downs. Full importance also is given to the effect of communications upon land development. In the case of Cornwall, water in the past was more important than roads.

Every report on amenity has to face the problem of industry, which, in its crudest form, is directly in antagonism. It is here that the freedom of action is particularly valuable. The china clay and other industries of Cornwall are discussed in a perfectly reasonable way by Mr. Thompson, whose views apparently received the agreement of his committee.

The proposals section of the report is, as is inevitable, on general lines. There is no attempt to prepare a development plan, but sensible guidance on general principles with regard to reservation of open spaces, treatment of roads, petrol stations and the character of buildings is provided in a series of short and definite chapters. The summary of recommendations at the end is particularly useful, the chief being the need for the immediate preparation of a Regional Planning Scheme for the whole of the administrative county area.

In addition to Mr. Harding Thompson's personal work there is a characteristic introduction by Sir Arthur Quiller-Couch, and a chapter of great completeness and value on the antiquities of Cornwall by Mr. Charles Henderson, M.A. (Fellow of Corpus Christi College, Oxford).

The Lord Lieutenant of Cornwall, Mr. J. C. Williams, is to be heartily congratulated on having been instrumental in obtaining for his county a survey of such great value and thoroughness.

#### ENGLISH ARCHITECTS

REPRESENTATIVE BRITISH ARCHITECTS OF THE PRESENT DAY. By C. H. Reilly. La. 8o. Lond. 1931. [Batsford.] 7s. 6d.

This book is a reprint of articles which have appeared in a technical journal, and it is a good thing that such writing should reach a wider public. Professor Reilly has the gift of interesting his readers because he writes with enthusiasm, tempered by knowledge and taste. His essentially kindly nature enables him to see the merits of work with which—reading between the lines—he is not always himself in complete sympathy. This is inevitable, since he is describing the output of twelve of our leading architects at a time when work of very diverse character is being done, and when the cleavage between the traditionalists and the modernists may soon become as acute as was the cleavage between the Classicalists and the Gothic revivalists eighty years ago.

A study of the illustrations in this book suggests that both traditionalists and modernists have much to learn from each other, and that when a genius shall arise to fuse all that is best in these two aesthetic outlooks, we shall arrive at an English school of architecture which will be less complex, and therefore more satisfying, than the conflicting work of to-day.

These pages bring out the fact that the individualism which is so strong a force in the English character is nowhere so conspicuous as in the work of our leading architects. This individualism gives a *quality* to their work which Professor Reilly is quick to discover and appraise. When the time comes in which every practising architect—due in no small part to the life-long efforts of Professor Reilly himself—has had the advantage of being educated at a school of architecture, the general level of work will doubtless be higher than it is now; but it is doubtful whether the quality achieved in the work of some of the men in this gallery of portraits will be surpassed by the schoolmen of to-morrow.

The biographical notes of these men, of varied origin and opportunities, all tell the same tale of self-education, industry and character. It is a book which would have delighted the heart of the late Dr. Samuel Smiles.

It is more than this. It is a book, written with sympathy and intimate knowledge, which will instruct and delight the layman and give him a more than nodding acquaintance with the most fascinating and the most precarious calling in the world.

S. D. K.

#### DEATH WATCH BEETLE PAMPHLET.

The pamphlet on the Death Watch Beetle, on which a note was published in the last issue of the JOURNAL, can be obtained at the Department of Scientific and Industrial Research, 16 Old Queen Street, S.W.1, but not from H.M. Stationery Office.

### THE LONDON ARCHITECTURE MEDAL AND THE SOUTH WALES ARCHITECTURE MEDAL.

The Council of the R.I.B.A. at their meeting on 15 June approved the award of the Juries of the London Architecture Medal and the South Wales Architecture Medal. The former has been awarded to Mr. Arthur J. Davis, F.R.I.B.A., of Messrs. Mewes and Davis, for the Westminster Bank in Threadneedle Street, E.C., and the latter to Mr. Percy Thomas, O.B.E., F.R.I.B.A., of Messrs. Ivor Jones and Percy Thomas, Cardiff, for the recently completed building for Messrs. James Howells and Co., in St. Mary-street.

The first purpose of the award of Architecture Medals in London, in Cardiff or elsewhere is, in the words of the R.I.B.A. Kalendar, "To encourage excellence of design in street architecture" but behind this there is the realisation that "it will be all to the good if the periodical award of the medal stimulates progress and arouses a more wide-spread interest in architecture." Since the *Western Mail and South Wales News*, from which this last sentence is quoted, gives a column and a half of letterpress and half a page of photographs to the award, it would seem that the response of the public press, and thereby the educative value of the medal has not been underestimated. Besides illustrating the winning building, the *Western Mail and South Wales News* illustrates five other of the nominated buildings.

It must give much pleasure to the organisers and jury to find the general terms of the competition and the award so heartily proclaimed.

### THE WALSTON STUDENTSHIP AT CAMBRIDGE.

Mr. A. H. S. Megaw, B.A., Peterhouse, has been awarded the University Studentship, founded by Lady Walston in memory of Sir Charles Walston, for archaeological and architectural study in Greece.

Mr. Megaw, who is a student at the Cambridge School of Architecture, won a first class in all three examinations. This is the first time the Walston Studentship has been awarded to an architect and is a well deserved encouragement to the Cambridge School.

We understand that Mr. Megaw proposes to study Byzantine and mediaeval buildings in the Peloponnese.

### THE OWEN JONES STUDENTSHIP.

Attention is called to the fact that the last day for the receipt of applications for admission to the competition for the Owen Jones Studentship has been extended from 1 July 1931 to 31 August 1931.

### LIBRARY HOURS DURING AUGUST.

The Reference Library will be closed during the whole of August. Loan books may be received or issued between the hours of 12 and 2 daily (Saturdays 1 p.m.).

### CONFERENCE PHOTOGRAPH.

Copies of the Conference Group photograph taken in the quadrangle of Trinity College, Dublin, on Thursday, 18 June, can be obtained on application to the Secretary, R.I.B.A., 9 Conduit Street, London, W.1, price 6s. 6d. each.

### THE CONFERENCE HANDBOOK.

The handbook for this year's Conference was based on an existing guide to Dublin, published by the Corporation of the city, to which was added a section dealing particularly with the activities of this Conference. The programmes of tours, visits and meetings was reprinted and Mr. H. Allberry, the secretary to the Conference, wrote a preface describing Dublin and the places of interest in the neighbourhood that could be visited. The main body of the handbook is the guide which describes the history of the city and its buildings, the municipal administration and civic services and the principal institutions and industries. There is a reproduction of John Rocque's Map of Dublin in 1757 and a pictorial map showing the mediaeval city walls, compiled by Mr. Leonard R. Strangways, M.A., M.R.I.A. A plan of the Royal Hospital, Kilmaham, where the banquet was held, was specially drawn for the handbook.

A few copies of the handbook are still available and may be had on application to the Hon. Secretary of the R.I.A.I., 8 Merrion Square, Dublin, for 1s. 3d. each.

### NOTES FROM THE MINUTES OF THE COUNCIL

15 June 1931

#### THE PRESIDENT.

The Hon. Secretary spoke of the great services which Sir Banister Fletcher had rendered to the Institute and to the profession during his tenure of the office of President, from which he was shortly to retire, and on the Hon. Secretary's proposition a very hearty vote of thanks was passed in favour of the President.

The President in thanking the Council for their kind resolution briefly referred to the work of the Session and expressed his gratitude to the members of the Council and to the Secretary and staff for their loyal support.

#### RETIRING MEMBERS OF COUNCIL.

On the proposition of the President a cordial vote of thanks was passed in favour of the retiring members of Council.

#### THE ANNUAL DINNER.

A cordial vote of thanks was passed in favour of the Benchers of Lincoln's Inn for their kindness in lending the Hall of Lincoln's Inn for the Annual Dinner.

#### THE R.I.B.A. SOUTH WALES ARCHITECTURE MEDAL 1930.

The Jury entrusted with the award of the R.I.B.A. South Wales Architecture Medal reported that they had made their award for the year 1930 in favour of the new building for Messrs. James Howells and Co., St. Mary Street, Cardiff, designed by Mr. Percy Thomas [F.], of Messrs. Ivor Jones and Percy Thomas.

The award was formally approved by the Council.

#### JOINT COMMITTEE OF ARCHITECTS AND QUANTITY SURVEYORS.

On the recommendation of the Practice Standing Committee the following members were appointed to represent the R.I.B.A. on a Joint Committee of Architects and Quantity Surveyors which has been set up to consider and report on questions of mutual interest to the two professions:—

Mr. J. Alan Slater.  
Mr. L. Sylvester Sullivan.  
Mr. Sydney Tatchell.  
Mr. Charles Woodward.

#### THE INTERNATIONAL CONGRESS FOR ART EDUCATION, VIENNA, 1932.

On the recommendation of the Board of Architectural Education, Mr. A. H. Moberly [F.] was appointed to serve as the R.I.B.A. representative on the Organising Committee of the above Congress and a donation of £5 5s. was made towards the funds of the Organising Committee.

## THE ADVISORY COUNCIL OF THE BUILDING INDUSTRY.

Mr. Sydney Tatchell [F.] and Mr. Louis Blanc [L.] were appointed to represent the R.I.B.A. on the Advisory Council of the Building Industry and Mr. Louis Blanc on the Executive Committee of the Advisory Council.

A contribution of £25 was made to the funds of the Advisory Council for the year 1931.

## GRANT TO THE WREN SOCIETY.

It was agreed to make a grant of £100 to the Wren Society towards the cost of publishing the drawings of Sir Christopher Wren.

## THE ARCHITECTURAL ASSOCIATION.

It was agreed to renew the grant of £100 to the Architectural Association for the year 1931.

## THE ASSOCIATION FOR THE PRESERVATION OF RURAL SCOTLAND.

It was agreed to make a grant of £10 to the Association for the Preservation of Rural Scotland for the year 1931.

## THE COURT OF GOVERNORS OF THE UNIVERSITY COLLEGE OF THE SOUTH-WEST OF ENGLAND.

Mr. John Bennett [F.], President of the Devon and Cornwall Architectural Society, was appointed to represent the R.I.B.A. on the Court of Governors of the University College of the South-West of England.

## THE EMPIRE FORESTRY ASSOCIATION.

Mr. H. D. Searles-Wood [F.] was re-nominated as the R.I.B.A. representative on the Governing Council of the Empire Forestry Association.

## BRITISH STANDARD SPECIFICATION FOR CONSTRUCTIONAL AND ELECTRIC SIGNS.

Mr. P. J. Waldram [L.] was appointed to represent the R.I.B.A. on a Technical Committee which has been set up by the B.E.S.A. to prepare standard specifications for Constructional and Electric Signs.

## THE ULSTER SOCIETY OF ARCHITECTS.

The revised Bye-laws of the Ulster Society of Architects were formally approved by the Council.

## THE CONTROL OF ADVERTISEMENTS UNDER TOWN AND COUNTRY PLANNING SCHEMES.

The President reported that on the recommendation of the Art Standing Committee he had signed, on behalf of the R.I.B.A., a memorandum on the control of advertisements under Town and Country Planning Schemes drawn up by the Scapa Society for submission to the Standing Committee of the House of Commons which is at present considering the Town and Country Planning Bill.

The action of the President was approved.

## CHRISTMAS HOLIDAY LECTURES FOR BOYS AND GIRLS.

The Art Standing Committee reported that Mr. E. R. Jarrett [A.] had accepted their invitation to give the next series of Christmas Holiday Lectures to Boys and Girls.

## SUGGESTED STANDARD FORM OF AGREEMENT BETWEEN ARCHITECT AND CLIENT.

A draft standard form of agreement for use between architect and client, drawn up by Mr. W. E. Watson [F.] at the request of the Practice Standing Committee, was approved for publication.

## MEMBERSHIP.

The following members were elected :—

As Hon. Corresponding Members	..	2
As Fellows	..	16
As Associates	..	11
As Licentiates	..	22

Election, 6 July 1931.—Applications for membership were approved as follows :—

As Hon. Associate	..	1 application.
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As Fellows	..	18 applications.
As Associates	..	5 applications.
As Licentiates	..	45 applications.

Reinstatement.—The following ex-member was reinstated :—  
As Associate : Bruce Johnston.

APPLICATION FOR ELECTION AS LICENTIATE UNDER SECTION III (f) OF THE SUPPLEMENTAL CHARTER OF 1925.  
One application was approved.

APPLICATIONS FOR TRANSFER TO THE RETIRED MEMBERS CLASS UNDER BYE-LAW 15.

The following members were transferred to the Retired Members Class :—

## As Retired Associates.

Lt.-Col. Frank Earle (A.1893).  
James Paxton (A.1892).  
Bertram Norman Southall (A.1889).

## ELECTION OF MEMBERS.

In accordance with the terms of Bye-laws 10 and 11, the following candidates for membership were elected at the Council Meeting held on Monday, 6 July 1931 :

## AS HON. ASSOCIATE (1)

MOORE : LT.-COL. THOMAS CECIL RUSSELL, C.B.E., F.R.G.S., M.P.

## AS FELLOWS (16)

BERNTON-BENJAMIN : HORACE [A. 1921] (Lymington).  
HEMBROW : JAMES [A. 1914] (Manchester).  
LOGAN : MAJOR PHILIP NORMAN, O.B.E. [A. 1911] (Nigeria).  
ROSE : GEORGE ALFRED [A. 1919].  
SHENSTONE : BT.-COL. GERALD, T.D. [A. 1919].

And the following Licentiates who have passed the qualifying Examination :—

JONES : MERVYN CAMPBELL.  
McMILLAN : CAPTAIN DOUGLAS STUART (Aberdeen).  
MITCHELL : ROBERT MATTHEW (Perth).  
ROSS : LAUNCELOT HUGH, M.C. (Glasgow).  
WHITAKER : HAROLD (Hatfield).

And the following Licentiates who are qualified under Section IV, Clause 4 (c) ii of the Supplemental Charter of 1925 :—

GAYTON : HERBERT JOHNSON (Northampton).  
HARTLEY : JAMES (Skipton).  
LIDDIATT : EDWIN THOMAS (Winchester).  
LLOYD : NATHANIEL, O.B.E., F.S.A. (Northiam, Sussex).  
TAYLOR : REGINALD MINTON.  
WESTRUP : GEORGE.

## AS ASSOCIATES (5)

CHALLEN : MISS MARGARET CLARE [Passed five years' joint course at the Birmingham School of Architecture and the Architectural Association. Exempted from Final Examination] (Edgbaston).

McNICOL : WILLIAM HAMILTON, B.A. [Passed five years' course at the School of Architecture, Manchester University. Exempted from Final Examination].

O'RORKE : EDWARD BRIAN [Passed five years' course at the Architectural Association. Exempted from Final Examination].

SMITH : CHARLES HUBERT BROAD [Passed five years' course at the Architectural Association. Exempted from Final Examination] (Basingstoke).

THOMPSON : HARRISON RUSSELL [Passed five years' course at the Architectural Association. Exempted from Final Examination] (Chigwell Row, Essex).

## AS LICENTIATES (46)

ALDRIDGE : JOSEPH (Ilford).  
 ALDRIDGE : VERNON (Ventnor).  
 ASHBY : LESLIE JOHN.  
 BARRON : ARTHUR DOUGLAS (Minehead).  
 BOUCHER : DOUGLAS GEORGE, F.S.I. (Nairobi).  
 CLARK : ALEXANDER NEILSON, F.S.I.  
 CONNOR : PETER (Buckhurst Hill).  
 CORMIE : MATTHEW, P.A.S.I. (Buenos Aires).  
 DARTNELL : ARTHUR LATIMER (West Malling).  
 DURANT : FREDERICK HENRY, P.A.S.I.  
 ELLIOTT : DUNCAN, O.B.E. (Great Abington).  
 FULLER : ERNEST HENRY (Lewes).  
 FULLER : HENRY VERRALL (Lewes).  
 GARDNER : WILLIE RICHARD HALSTONE (Margate).  
 GEEVES : ERNEST EDWARD (Luton).  
 HANSCOMB : JOHN EVELYN WILLIAM.  
 HASSELL : ARTHUR ROBERT.  
 HILLS : RONALD LESLIE.  
 HUGHES : BERTRAM EDWARD (Derby).  
 HUGHES : MANOLO CYRIL (Ipoh, Federated Malay States).  
 HUME : ROBERT LEGGAT (Jerusalem).  
 INSTANCE : CLIFFORD HAROLD.  
 JOHNSON : WILLIAM ALBERT (Manchester).  
 JONES : HENRY LLOYD (Lincoln).  
 KENNARD : LAURENCE, F.S.I.  
 LEWIS : ALBERT WILLIAM WALLACE (Birmingham).  
 LIVING : CHARLES (JUN.), F.S.I.  
 LOOK : ROLAND.  
 MATTHEW : JOHN FRASER (Edinburgh).  
 MAWSON : SIDNEY ALFRED (Birmingham).  
 MEAD : WILFRED JOHN DOUGLAS.  
 MILNER : ARTHUR CHARLES (Cambridge).  
 PANTER : PAUL JOHN JAMES (Wellingborough).  
 PERROTT : LESLIE MARSH (Melbourne).  
 RAKE : FRED MOULD (Manchester).  
 READING : ALBERT FREDERICK WARTH.  
 REES : JOHN ELVET (Brecon).  
 SALISBURY : ALFRED GEORGE.  
 SCOTT : JOHN RICHARD.  
 SHAW : ERNEST ARTHUR HAYWARD (Leigh-on-Sea).  
 THORPE : ALBERT NEWTON (York).  
 TODD : WILLIAM JAMES WALKER (Edinburgh).  
 WALTERS : EDWARD JOHN.  
 WHITWELL : ARTHUR WILLIAM (Birmingham).  
 WHITWELL : WILLIAM ARTHUR (Birmingham).  
 WHITWORTH : ALBERT VICTOR (Bolton).

## ELECTION OF STUDENTS, R.I.B.A.

The following were elected as Students R.I.B.A. at the meeting of the Council held on 15 June 1931.

ANDREWS, EDWIN DOUGLAS : c/o Roberts and Small, Liberal Life Building, Burg Street, Cape Town, South Africa.  
 BELL, JAMES : 9 Botanic Crescent, Glasgow, N.W.  
 BICKERTON, BERYL WAINWRIGHT : c/o 13 Childebert Road, London, S.W.17.  
 BOOTH, LEONARD NOEL : 2022 University Street, Montreal, Quebec, Canada.  
 D'ALWIS, HYLTON THEODORE SHIRLEY : 73 Grove Street, Liverpool.  
 DARCH, JOHN THOMAS : Inglenook, Greenclose Road, Whitechurch, Glam.

DAVIES, WILLIAM JOHN : 55 Vale View, Nantymoel, Glam.  
 GARNETT, KATHLEEN ERICA : "Durbrody," Wood Road, Rondebosch, C.P., South Africa.  
 HALSTEAD, HAYDN ALBERT EDWARD : 602 Holburn Street, Aberdeen.  
 HARVEY, DAVID : 104 East Claremont Street, Edinburgh.  
 HOLDER, FREDERICK WILLIAM : 155 Hamlet Gardens, London, W.6.  
 JONES, ALBERT EDWARD : 11 Manor Place, Paddington, London, W.2.  
 JADHAR, MAROOTI KRISHNAJI : c/o Bhedwar and Bhedwar, 17 Elphinstone Circle, Fort, Bombay, India.  
 LAZARUS, JACOB : 40 Emerson Avenue, Middlesbrough.  
 LIVINGSTONE, DUNCAN : Venturefair Avenue, Dunfermline.  
 LOCKE, BERTRAND : 31 Tottenham Lane, London, N.8.  
 MEIRING, ADRIAAN LOUW : c/o Barclays Bank, 104 London Road, Liverpool.  
 MIDDLEMISS, CLYDE OLIVER : 52 Station Road, Westcliff-on-Sea.  
 PRATLEY, GILBERT JOHN : 87, Lordship Park, London, N.16.  
 ROE, MERVYN FREDERICK HURFORD : Hatchlands, Netherbury, Dorset.  
 ROSS, HENRY SHELDON : 4251 Marcl Avenue, Apt. 2, Montreal, Canada.  
 SAVILL, ALEXANDER GORDON : North Sydmonton House, Newbury.  
 SCOTT, ROBERT ALEXANDER : 50 Hollybank Terrace, Edinburgh.  
 SJOSTROM, CYRIL LEONARD : 24c Clifton Gardens, London, W.9.  
 SMITH, RICHARD VERNON : 1, Waterford Road, Oxtou, Birkenhead.  
 VALENTINE, HUGH ALLEN INGLIS : 1951 Tupper Street, Montreal, Quebec, Canada.

## Notices

### THE R.I.B.A. KALENDAR, 1931-32.

The attention of members is drawn to the leaflet enclosed with this issue of the JOURNAL. Changes of address, etc., for inclusion in the forthcoming issue of the Kalendar should be notified to the Secretary R.I.B.A. before Saturday, 5 September.

### THE NEW FORM OF CONTRACT.

The new Form of Contract as revised by drafting Counsel and finally approved by the respective Councils of the Royal Institute of British Architects, the National Federation of Building Trades Employers, and the Institute of Builders, will be issued, together with a Form suitably modified for use where quantities do not form part of the contract, on 21 July, on which date all existing forms will be withdrawn from circulation. The Forms will be obtainable at the R.I.B.A., price 1s. 6d. each. A Joint Tribunal has been appointed to watch the working of the new Form and to report as to any amendments which may appear desirable as the result of any difficulties which may be brought to their notice by architects and builders.

The following memorandum which has been prepared contains certain suggestions for the regularisation of practice on the question of issuing certificates, dealing with sub-contractors and similar questions, and it is hoped it will be of service to members in using the new Forms :

## 1931 FORM OF CONTRACT.

MEMORANDUM for the guidance of members in dealing with the new FORM OF CONTRACT, together with some suggestions for regularising procedure in certain matters incidental thereto.

## FOREWORD.

The new Form of Contract is intended to provide the basis for equitable and reasonable agreement between a Building Employer and a Contractor. It must be remembered that the satisfactory completion of any undertaking depends more upon the mutual confidence and understanding of the parties concerned than upon any form of words in a Contract.

1. It should specifically be stated in the Bills of Quantities that the 1931 Form of Contract will be used and the Form in question (with the alternatives to Clauses 11 and 17 clearly defined) should be available for inspection with the drawings before Tenders are received. The alternatives to Clauses 25 and 26 to be as may mutually be agreed between the individual Architect and the individual Contractor and with the assent of the Client.

2. *Clause 1.*—In this clause mention is made of "verbal instructions, directions and explanations given . . . by the Clerk of Works."

This must be read with Clause 9, under which the Clerk of Works "shall be considered to act solely as Inspector on behalf of the Employer under the directions of the Architect."

The effect of this is to limit the powers of the Clerk of Works, who can only pass on instructions given to him by the Architect; and such instructions are reviewed by the Architect under the provisions of Clause 1.

3. *Clause 10 (c).*—"Daywork prices at the Rates stated in the Bills of Quantities."

The Architect should instruct the Quantity Surveyor to include in the Quantities a schedule of rates for dayworks for all trades, in anticipation of this clause.

4. *Clause 12.*—This clause does not mean that it is optional whether or not the value of unfixed materials shall be taken into account.

Clause 25 (b) clearly states that such materials shall be included. If it is desired that such unfixed materials should not be included in interim certificates, this clause and the appropriate words in Clause 25 (b) must be struck out, and an insertion must be made in the Quantities, drawing attention to this variation from the standard Form.

5. *Clause 15.*—The intention of this clause is that only such Merchants, Tradesmen and others who supply and fix goods (and therefore have a right to come on to the contract works) for which P.C. prices or provisional sums are included, are to be regarded as "nominated sub-contractors."

Merchants, who supply goods only, but do not fix them, and do not therefore come on to the contract works, are not sub-contractors, and are dealt with in clause 24 (a).

In the case of sub-contractors, a cash discount of  $2\frac{1}{2}$  per cent. is allowed to the Contractor; in the case of "suppliers" a cash discount of 5 per cent. is allowed,

since the Contractor who fixes such goods has greater risks to cover. When obtaining estimates the Architect should request the sub-contractor and/or suppliers to include the appropriate cash discount.

These variations of cash discount necessitate the use of the phrase "the appropriate cash discount" in Clause 24 (b), which deals with payment both to sub-contractors and to suppliers.

A third type of "Artists or Tradesmen" engaged directly by the Employer for work not included in the contract or paid through the Contractor's account, is provided for in Clause 24 (c).

6. *Clause 24 (d).*—When inviting Contractors to tender, the Architect in his letter of invitation should request the Contractor when replying to state for what specialist works (which he in the ordinary course of his business directly carries out) he desires to submit a tender. If this information is obtained before the Bills are despatched the Architect has the opportunity of considering the qualifications of the Contractor for such specialist work.

7. A time and progress chart should be drawn up by the Architect and Contractor in consultation at the commencement of a Contract and a copy handed to the Clerk of Works and Foreman. If the importance of the work justifies such a course, a copy of the chart should be sent also to each Sub-Contractor.

It will be found that the use of a chart greatly facilitates the progress of work and enables all concerned to arrange with some degree of certainty for punctual deliveries and the economical disposition of their respective workmen.

8. On a Contract being entered into the Architect in consultation with the Contractor and the Quantity Surveyor should fix a day for a monthly meeting (*e.g.*, the first Monday or Tuesday in each month), to which all Sub-Contractors and others concerned in the building are invited to attend. Questions of cost, co-ordination and progress can there be discussed and requests for payments on account submitted to, and checked by, the Quantity Surveyor. Within the week following the Quantity Surveyor should make his formal report to the Architect and the Architect in turn issue his certificate.

9. Concurrently with the issue of the main certificate to the Contractor, certificates in favour of Sub-Contractors against the General Contractor should also be issued and the Contractor duly notified.

10. At the commencement of a Contract the Client should be informed by the Architect of the dates each month on which certificates will be issued, together with the approximate amounts for which they will be made out. This not only regularises payments to all parties, but enables the Client to make in advance his financial dispositions.

11. By adopting these suggestions an Architect will expedite building progress, assist his Client's financial arrangements, and encourage Contractor, Sub-Contractors and all concerned to render him in return their best service.

## REGULATIONS FOR THE CONDUCT OF ARCHITECTURAL COMPETITIONS.

The attention of members is called to the following revisions in the Regulations for the Conduct of Archi-

tectural Competitions which have been drafted by the Competitions Committee and approved by the Council.

#### REVISED REGULATION (C).

(C) No Promoter of a Competition, and no Assessor engaged upon it, nor any partner, associate or employee of either shall compete or assist a competitor, or act as Architect, or joint Architect, for the proposed work.

This regulation shall also preclude the regular staff and present students of a School of Architecture from taking part in a competition in which a member of the regular teaching staff is acting as sole Assessor, but not in cases where a Jury of three or more Assessors is concerned of whom only one is a member of the regular teaching staff.

The Assessor must not act as Consulting Architect, unless he has been appointed as such before the inception of the competition, not in any other professional capacity in any matters connected with the work which has been the subject of the competition, provided always that he may act as Arbitrator in any dispute between the Promoters and the selected Architect.

If, under the special conditions referred to above the Assessor is acting as Consulting Architect, it should be clearly stated in the published conditions of the competition.

#### ADDITION TO CLAUSE I.

If an Architect is officially approached by the Promoters for advice as to the holding of a competition with a view to his acting as Assessor, and eventually it is decided not to hold a competition but to appoint an Architect to carry out the work, the Architect originally approached in an advisory capacity is precluded from acting as Architect for the work in question.

#### NEW CLAUSE II.

II. Provided always that the Council or the President shall be entitled to sanction an exception to the Regulations where, in their or his view, the interests of the Client and the best interests of the profession clearly justify this course.

In accordance with Bye-law 38 the Council give notice that the revised Regulations will be formally approved by them at their meeting on 19 October 1931, subject to consideration of any further comments or criticisms which may be received from members. Such comments or criticisms should, in accordance with the above-mentioned bye-law, be received within fourteen days of this issue of the JOURNAL.

#### DRAFT AGREEMENT BETWEEN A LOCAL AUTHORITY AND A FIRM OF ARCHITECTS.

Enquiries are frequently received from both architects and local authorities as to whether the Institute publishes any standard precedent for form of agreement for use between an architect and a local authority.

Mr. W. E. Watson, the Hon. Secretary of the Practice Standing Committee has, at the request of the Committee, drafted a form to meet this demand, and this draft has now been approved by the Practice Committee and the Council.

Copies can be obtained on application to the Secretary R.I.B.A.

#### MEMBERSHIP OF THE R.I.B.A.

##### THE LICENTIATE CLASS.

The revised Bye-laws of the Royal Institute of British Architects have received the approval of His Majesty's Privy Council, and applications may now be sent in for membership of the R.I.B.A. in the Licentiate Class. Full information and the necessary forms will be sent on application being made to the Secretary R.I.B.A., 9 Conduit Street, London, W.1.

##### ASSOCIATES AND THE FELLOWSHIP.

Associates who are eligible and desirous of transferring to the Fellowship are reminded that if they wish to take advantage of the election to take place on 7 December 1931, they should send the necessary nomination forms to the Secretary R.I.B.A. not later than Saturday 26 September 1931.

##### LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (b) and (c), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

##### OVERSEAS APPOINTMENTS.

Members contemplating applying for appointments overseas are recommended to communicate with the Secretary R.I.B.A., who will supply them with any available information respecting conditions of employment, cost of living, climatic conditions, etc.

##### MEMBERS AND PROFESSIONAL AFFIXES.

The Council's attention has been called more than once to the practice, among some members, of adding a string of letters of doubtful value to the affix indicating membership of the Royal Institute on their letter paper.

This is a matter in which the Council obviously cannot dictate to members, and must trust to their good sense. It should be obvious, however, that the affix of a chartered body of high standing is weakened in effect by the addition to it of a string of other mysterious designations, some of which probably indicate no more than the payment of an annual subscription.

##### COMPOSITION OF MEMBERS' SUBSCRIPTIONS FOR LIFE MEMBERSHIP.

The attention of Members is drawn to the scheme for compounding subscriptions for Life Membership which was approved by the General Body at the Business Meeting held on Monday, 5 December 1927.

Fellows, Associates and Licentiates of the Royal Institute may become Life Members by compounding their respective annual subscriptions on the following basis:—

For a Fellow by a payment of £73 10s. (70 guineas).

For an Associate or Licentiate by a payment of £44 2s. (42 guineas), with a further payment of £29 8s. on being admitted as a Fellow.

Provided always that in the case of a Fellow or Associate the above compositions are to be reduced by £1 1s. per annum for every completed year of membership of the Royal Institute after the first five years, and in the case of a Licentiate by £1 1s. per annum for every completed year of membership of the Royal Institute.

### THE NATIONAL ASSOCIATION OF WATER USERS.

Members are reminded that the National Association of Water Users, on which the R.I.B.A. is represented, exists for the purpose of protecting the interests of consumers.

Members who experience difficulties with water companies, etc., in connection with fittings are recommended to seek the advice of the Association. The address of the Association is 46 Cannon Street, London, E.C.4.

### NEW BUILDING MATERIALS AND PREPARATIONS

The Science Standing Committee wish to draw attention to the fact that information in the records of the Building Research Station, Garston, Watford, is freely available to any member of the architectural profession, and suggest that architects would be well advised, when considering the use of new materials and preparations of which they have had no previous experience, to apply to the Director for any information he can impart regarding their properties and application.

## Competitions

### R.I.B.A. NEW PREMISES.

The R.I.B.A. invite architects, being Members or Students of the R.I.B.A., or of the Allied and associated Societies, to submit, in competition, designs for new premises and headquarters to be erected on a site in Portland Place and Weymouth Street, London, W.1.

Jury of Assessors:

Mr. Robert Atkinson [F].  
Mr. Charles Holden [F].  
Mr. H. V. Lanchester [F].  
Sir Giles Gilbert Scott, R.A. [F].  
Dr. Percy S. Worthington, F.S.A. [F].

Premiums: £500 and a further £750 to be awarded according to merit.

Last day for receiving designs: 31 March 1932.

Conditions of the competition have been circulated to Members, or may be obtained on application to the Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

### BIRKENHEAD: NEW CENTRAL LIBRARY.

The Council of the County Borough of Birkenhead invite architects, who have been resident or have had an office within 20 miles of the Birkenhead Town Hall during the whole period subsequent to 1 January 1930, to submit, in competition, designs for a new Central Library to be erected in Market Place South.

Assessor: Mr. A. N. Prentice [F].

Premiums: £250, £175 and £100.

Last day for receiving designs: 30 September 1931.

Conditions of the competition may be obtained on application to Mr. E. W. Tame, Town Clerk, Town Clerk's Office, Birkenhead. Deposit, £2 2s.

### CARDIFF: TUBERCULOSIS HOSPITAL.

The Welsh National Memorial Association invite architects of British nationality to submit, in open com-

petition, designs for a Tuberculosis Hospital of 250 beds, to be erected at Hayes Farm, Sully, near Cardiff.

Assessors: Mr. C. Ernest Elcock [F].

Mr. T. Alwyn Lloyd [F].

Premiums: £400, £300, £175 and £100.

Conditions of the competition may be obtained on application (before 29 June) to Mr. F. J. Alban, General Secretary, King Edward VII Welsh National Memorial Association, Memorial Offices, Westgate Street, Cardiff. Deposit, £2 2s. (Conditions have not yet been received.)

### LIVERPOOL: TWO NEW SCHOOLS.

The President has nominated Mr. E. Bertram Kirby, O.B.E. [F], and Mr. Maurice E. Webb, D.S.O., M.C. [F], as assessors in the above competitions.

### NORTHAMPTON: PUBLIC BATHS, POLICE AND FIRE STATIONS, ETC.

The Corporation of Northampton invite architects to submit, in open competition, designs for new Public Baths, Police and Fire Stations, Sessions Court, etc., to be erected on a site in Campbell Square.

Assessor: Mr. Percy Thomas, O.B.E. [F].

Premiums: £500, £400, £300 and £200.

Last day for receiving designs: 21 September 1931.

### SCARBOROUGH: NEW HOSPITAL.

The President has nominated Mr. H. M. Fairweather [F.] as assessor in the above competition.

### SCOTTISH IDEAL HOME EXHIBITION: DESIGN FOR A SMALL HOUSE.

The President has nominated Mr. John Watson, A.R.S.A. [F], President of the Royal Incorporation of Architects in Scotland, as assessor in the above competition.

### SOUTHPORT: MUNICIPAL TECHNICAL COLLEGE AND SCHOOL OF ART.

The Education Committee of the County Borough of Southport invite architects practising in Lancashire to submit, in competition, designs for a new municipal Technical College and School of Art.

Assessor: Mr. Francis Jones [F].

Premiums: £200, £100 and £75.

Last day for receiving designs: 1 October 1931.

Conditions of the competition may be obtained on application to the Director of Education, Municipal Buildings, Southport. Deposit, £1 1s.

(Conditions have not yet been received.)

### WALSALL: SHOPS AND OFFICES.

The Corporation of the County Borough of Walsall invite architects having offices within 10 miles of the Town Hall, to submit in competition, designs for shops with chambers or offices over, to be erected on a site at the corner of Bridge Street, Leicester Square and Freer Street.

Assessor: Mr. George Drysdale [F].

Premiums: 50 guineas and 20 guineas.

Last day for receiving designs: 17 July 1931.

Conditions of the competition may be obtained on application to Mr. Herbert Lee, Town Clerk, Council House, Walsall. Deposit, £1 1s.

DATES OF PUBLICATION.—1931:—8 August; 19 September;  
 17 October.

